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ABSTRACT

The major goals of this communication textbook for hearing impaired students are to illustrate that public speaking is an activity for hearing impaired persons, to discuss public speaking techniques unique to hearing impaired communicators, and to facilitate comprehension of content by special learning devices. Separate chapters deal with public speaking and the deaf communicator, the communication process, informative speaking, topic selection, speech purpose, organizing and outlining the body of the speech, introducing and concluding the speech, verbal supporting materials, visual supporting materials, finding supporting materials, taking notes, posutre and breathing, styles of manual communication, effective use of simultaneous communication, and microphone techniques. Each chapter includes a self-test and lists of suggested activities and readings. Appendixes present sample speech outlines, sample speeches, and answers to the self-tests. (GW)

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SIGN-TALK

Public Communication for the Hearing Impaired

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

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CS 502 037

To my husband
Dick

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PREFACE

Sign-Talk is a communication textbook for hearing impaired students. Hearing impaired students are those whose hearing loss is great enough to interfere with normal communication. The degree of loss varies from moderate to profound deafness.

Three considerations were important in writing this book: to illustrate that public speaking is an activity of hearing impaired persons; to discuss public speaking techniques unique to hearing impaired communicators; and to facilitate comprehension of content by special learning devices.

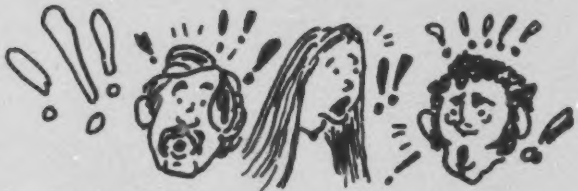
This textbook is appropriate for beginning college students or for advanced high school students in deaf institutions. This book can also be used for adult continuing education programs and to assist hearing persons in developing techniques for communication with the deaf.

The Reverend Rudolph Gawlik, counselor and interpreter for the deaf, was largely responsible for describing the styles of manual communication and delivery techniques that appear in chapters thirteen and fourteen. The selected examples of public speeches which appear throughout the textbook were provided by professional deaf and hearing persons who have been interested in promoting good communication skills for the deaf. In addition, students in my public speaking classes at Gallaudet contributed examples of their work which are quoted in the text. Earlier editions of **Sign-Talk** have been evaluated by deaf and hearing colleagues and students who suggested revisions in content and approach. This revised edition was made possible by the Office of Alumni and Public Relations, especially Mr. Jack Gannon who provided many of the ideas for stylistic and printing techniques, Ms. Susan Grigsby who typed and printed the chapters and Ms. Laura-Jean Gilbert who did the layout design.

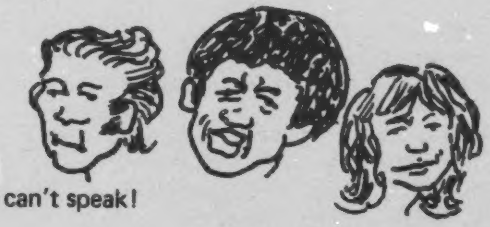
September, 1974.

Chapter One

PUBLIC SPEAKING AND THE DEAF COMMUNICATOR

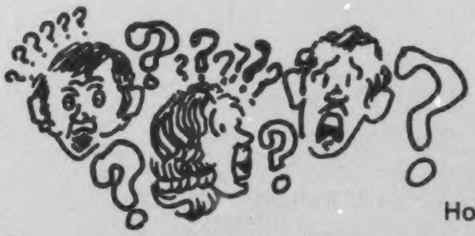


Public speaking for the deaf?



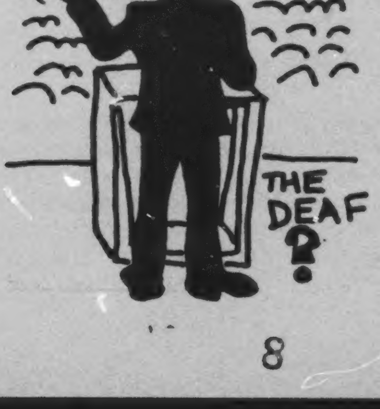
The deaf can't speak!

1



How can a deaf person give a speech?

These are some hearing persons' reactions when they learn that deaf students take public speaking. They are totally amazed at such a course and are eager to learn how it is taught, and what the content of the course is.



When will I ever use public speaking?

Public speaking for the deaf? Ridiculous!

Why should deaf people be expected to take public speaking?

These are some typical reactions of deaf persons to public speaking. Some are amused; some are angry; others are uninterested because they feel they will never use the information they are expected to learn.

2

Both groups of people, hearing and deaf, are unaware of what public speaking is. Probably both groups think of public speaking as the ability to use one's voice in front of an audience. While this understanding is not entirely wrong, it still does not correctly define what public speaking is. Actually, any time you send your ideas to one person or to one million people, you are using public speaking. These ideas can be sent by voice or, in the case of a deaf speaker, by hands.

PROFESSIONAL AND PERSONAL USE OF PUBLIC SPEAKING FOR THE DEAF

VITAL:
essential

Where can a deaf person use public speaking? This may have been a good question in the past. But, fortunately today, deaf persons are able to enter professional fields where the ability to communicate effectively is *vital.*

WORKSHOP
a type of small group meeting for the purpose of learning or teaching

ONE TO ONE BASIS:
talking to persons individually

For example, at Gallaudet College for the deaf in Washington, D.C., thirty-two% of the full time undergraduate teachers are deaf persons. Twenty-nine percent of the administrators of Gallaudet, such as deans, counselors, and department chairmen are deaf. In other educational settings some principals of primary and secondary deaf institutions are deaf themselves. Various government agencies, for example, Health, Education, and Welfare (HEW) are hiring an increasing number of deaf individuals. Commercial and educational television are beginning to hire deaf announcers and actors. These and other professional deaf attend local, national, and even international meetings where they are expected to participate in *workshops,* give speeches, and communicate on a *one to one basis.*

CRITICALLY
accepting information only after questioning

As you can see, a knowledge of speech principles can be of great benefit for your future jobs and activities. But we've been talking only about giving speeches and participating in group discussions. In addition to learning these sending skills, public speaking also trains you to receive information more carefully and *critically.* With practice you will soon be able to judge a speaker's purpose, the truth of his information, and the main points of his talk. This training can help you improve your ability to understand your professors' lectures, public speeches, or personal conversations. You will learn where to go for information about a subject, how to find out information about your audience, and how to make your everyday use of sign language more interesting and *effective.*

EFFECTIVE: skillful

PURPOSE AND OBJECTIVES OF THIS TEXTBOOK

The purpose of this textbook is to teach you how to become a more effective communicator in all areas of public communication. To evaluate whether your knowledge of public speaking and your communication skill improves, specific learning objectives or goals have been established for you. For example, by the end of your public speaking course, you should be able to:

1. Explain what communication is.
2. Define the special communication vocabulary used in this textbook.
3. Present the basic kinds of public speeches.
4. Make a speech outline.
5. Use supporting materials in your speech.
6. Demonstrate improvement in expressive and receptive simultaneous communication skill.
7. Analyze your communication strengths and weaknesses.
8. Judge the effectiveness of others' speeches.

You may test yourself after each chapter to see if you are able to meet these objectives. Special self test and suggested activities are included at the end of each chapter for this purpose. As a further measure of your improvement, you should make a video tape of a speech at the beginning of your public speaking course and again at the end of the course. In this way you will actually see if you have improved your communication abilities.

3

VOCABULARY

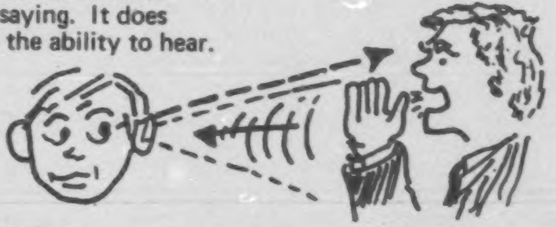
Although definitions for special vocabulary words appear in each chapter, there are some vocabulary words which are used so often that you should learn them right now to avoid confusion or to prevent misunderstanding explanations as you read.

The words in each group are synonyms and are used interchangeably in explanations in this book. Learn their meanings.

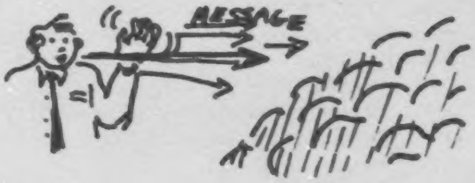
1. Sender, speaker, communicator, lecturer:
   The person who is presenting a speech or is doing the talking.

2. Receivers, audience:
   Persons who are listening to the speaker's message.

3. Listen, receive:
   To pay attention to or to concentrate on what the speaker is saying. It does not necessarily refer to the ability to hear.



4. Send, transmit, deliver, convey:
   These are verbs which mean "to give" something to someone. Most often in this book these verbs mean to "give a message to a receiver."



5. Talk, speak, say:
   These verbs do not necessarily refer to the ability to use one's voice. They also mean to "send or give a message to someone."

4

6. Delivery, presentation:
   The physical act of presenting a message. The way you present your message through the use of simultaneous communication is your "delivery."

HOW TO USE THE TEXTBOOK

This textbook is designed to make verbal explanations as understandable as possible for you. In order to use this textbook correctly, you will need to know some of the techniques that are used.

A. Special Markings.

1. *Italized Words.* As you read through the pages of each chapter, you will notice that certain words are in *italics*. If a word is italized, it means that it is:

   a. A special communication vocabulary word that you should learn and be able to use correctly in speaking and writing.

   b. Vocabulary words which may be new to you or which are used a special way in this text.

The definition for each italized word is found in the left hand margin of the page.

2. **Bold Print Words** Specific learning objectives for each chapter will appear in bold print. In addition, a key word, phrase or sentence will also be emphasized by bold print.

B. Visual Illustrations.

1. Drawings or Signs. Signs will be used throughout the text to:

   a. Aid you in understanding a *concept* that has a sign language *equivalent*.

   b. Teach you the signs that will be used for communication vocabulary. Your instructor will use these signs in class and you are also asked to use these signs in class.

CONCEPT
idea

EQUIVAL
a sign that
means the
thing as the
idea

2. Cartoons and other pictorial representations are used to increase your understanding of an idea and for your personal enjoyment.

C. Introductions and Conclusions of Chapters.

1. Each chapter begins with a short introduction which tells you what the chapter is about. It also tells you what you are expected to know after you finish reading the chapter.

2. The conclusion at the end of each chapter reviews or summarizes the most important points which the chapter discussed. Read this carefully and see if you remember what was written about each point.

D. Self Tests.

You should test yourself at the end of each chapter by answering the sample tests. Record your answers on a piece of notebook paper, not in the book. Check your answers against the correct answers which are found in Appendix C at the end of the book. If your score is less than fifty percent correct, you should reread the entire chapter. Take the test again and see if you can score higher. Any time that you do not understand the material or the answers, discuss the chapter information with your instructor.

E. Activities.

Each chapter lists activities that seem to be appropriate for gaining skill in various techniques of public speaking. Many of these activities allow you to practice by yourself without the assistance of an instructor. Some of the activities will be used as class exercises. Others will be assigned for homework.

CONCLUSION

Knowledge of and training in public speaking is just as important for deaf persons as it is for hearing persons. Many deaf college graduates enter into professions where the ability to communicate effectively is a requirement of their work. Professionals are expected to communicate effectively with their co-workers; to meet the public; to attend workshops, meetings, conventions; to present their own speeches and to listen to the speeches of others. Not only is skill in public speaking a necessity in professional work, it is of great benefit in your private or personal life. Skill in expressing your thoughts and emotions to family and friends, training in listening to others, and developing confidence in yourself are all positive outcomes of public speaking.

To get the most benefit from this book, learn all vocabulary words quickly and be able to use them in conversation and in writing. Learn the special written and visual techniques that are used to aid you as you read.

SELF TEST

I. Match the definitions in column II to the words in column I. Some of the definitions are used more than once.

Column I

sender
delivery
transmit
receive
audience
communicator
talk (verb)
convey
receivers
speaker
listen

Column II

a. The physical act of presenting a message.
b. To send or give an idea or message to someone.
c. To pay attention to or concentrate on what the speaker is saying.
d. Persons who are listening to the speaker's message.
e. The person who is presenting a speech.

II. Write the synonyms for these words.

A. Speaker:
B. Audience:
C. Listen:
D. Convey:
E. Talk:
F. Presentation:

III. Fill in the blank with the correct meaning of the special techniques which are used in this book.

A. Special vocabulary words are indicated by: ________________
B. A word or phrase is emphasized by: ________________
C. Drawings of signs are used to: ________________
and to: ________________
D. The specific ideas you should learn from each chapter are presented in the ________ and repeated again in the ________.

ACTIVITIES

I. Make a list of professions that are available to deaf persons. For each profession that you list, describe what communication skill is required for the job.

11. Explain the kind of job you want when you leave college. What type of communication skill is necessary for that job?

SUGGESTED READING

Connolly, James E. *Public Speaking as Communication.* Mineapolis, Minnesota: Burgess Publishing Company, c. 1974.

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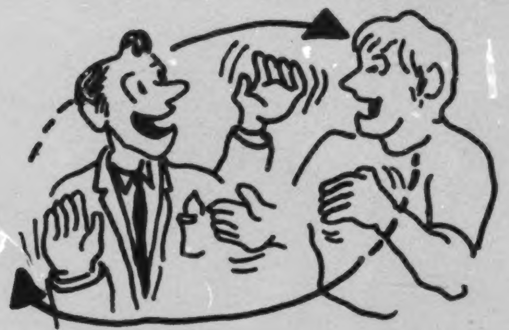
Chapter Two

THE COMMUNICATION PROCESS

Students often complain that the study of communication is a waste of time because they already know how to sign or use voice correctly. These students think communication means only the way of expressing themselves.



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PARTIALLY: **not completely correct**

Others claim they can talk before groups of people without becoming frightened or scared. These students think communication means only public performances. Both points of view are only *partially* correct as this chapter will point out.

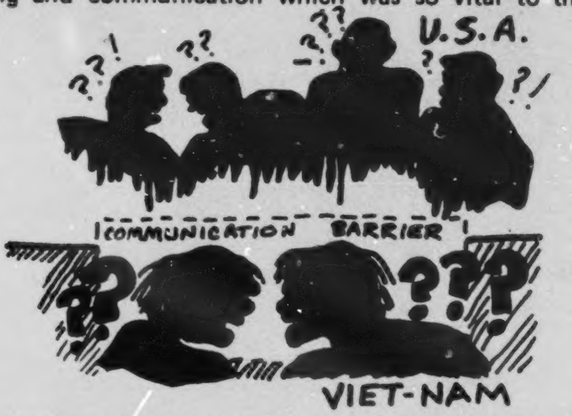
This chapter will discuss three related topics: **communication, public speaking and the simultaneous method of communication.** When you finish reading this section, you should be able to **explain either in writing or orally what communication is and how communication affects your daily life.** You should be able to **explain the meaning of public speaking and the various methods of presenting a speech.** Finally, you should understand what simultaneous communication is, what makes simultaneous communication difficult to send and receive, and why its use is recommended for the deaf public speaker. **To demonstrate your understanding of this method, you should begin practicing it daily so you can use it effectively in your speech presentations.**

TODAY'S COMMUNICATION PROBLEMS

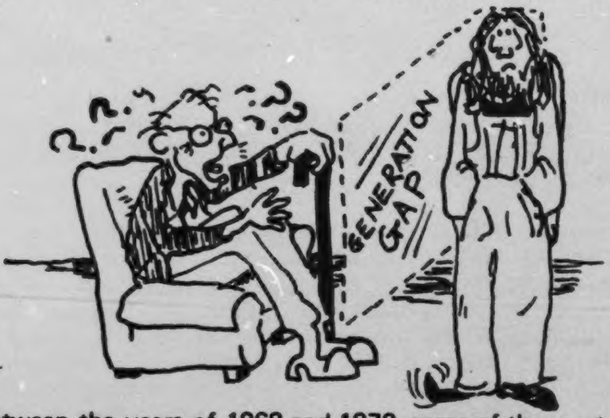
In order to discover the broader meanings of communication, let's look at some of today's important problems where the ability to communicate effectively is one of the vital missing ingredients.

The Paris Peace Talks between the United States and North Viet Nam were an example of international attempts at communication to solve a serious conflict. These "talks" continued for more than four years. During this time the U.S. assigned several different representatives to the peace meetings; but all of the efforts to reach a suitable peace plan failed until Dr. Henry Kissinger was appointed Secretary of State and chief *negotiator* at the Paris Talks. Dr. Kissinger was able to establish a common ground for understanding and communication which was so vital to the final peace agreement.

NEGOTIATOR: a person who bargains with another person in order to reach an agreement.



The generation gap, or the failure of the young and the old to understand each other, is another major communication problem. The youth claim that anyone over thirty is set in his ways, and those over thirty say that the youth are irresponsible and unreasonable. With false opinions like these communication can not take place effectively between these two groups.

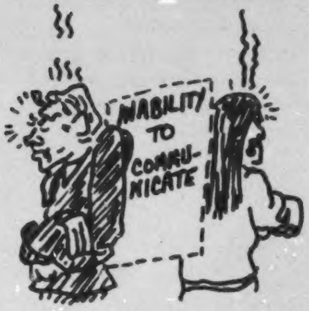


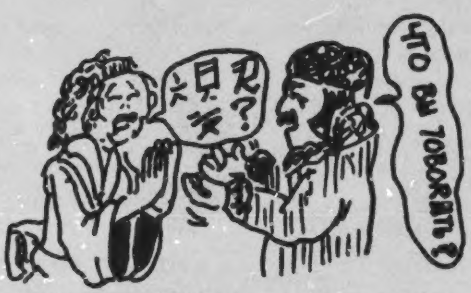
Between the years of 1968 and 1970, some of the most serious student protests occurred on many high school and college campuses in the U.S. and in the world. One reason for the protests was the inability to communicate new or controversial ideas without causing violent conflict. Today some protesters are trying to avoid violence by "working within the system." They are getting desired changes by helping to elect public officials who represent their beliefs and by using the *mass media* to transmit their ideas.

MASS MEDIA: communication systems that reach a large number of people, such as TV, radio, newspapers

RIGHTS
PEACE
VOICE

Statistics show that the divorce rate has increased in recent years. One of the main reasons given by married couples for wanting a divorce is the inability of the husband and wife to communicate their needs, desires, emotions, and ideas to each other.




ЧТО ВЫ ГОВОРИТЕ?

Equally serious is the communication problem among people of different races and cultures, as well as between people of different methods of communication, such as the deaf and the hearing. Within the deaf community itself a communication problem exists between deaf who use only the oral method and those who use only the manual method.

For these and other reasons the study of communication has become increasingly important in high school and college. Even in the community special classes are offered to people, such as secretaries, businessmen, managers, and husbands and wives, who want to improve their skill in communication.

DEFINITION OF COMMUNICATION

The examples you have just read show you that communication is not just the ability to sign, fingerspell, or use your voice. It is not simply feeling at ease when giving a speech to an audience. The ability to communicate involves knowledge, sensitivity, and skill.

Let's define communication as an **exchange of information about ideas, feelings, attitudes and beliefs between a sender and a receiver.** An exchange of information means that you (sender) are willing to tell another person (receiver) what you are thinking and what you believe. It means also that you (receiver) are willing to listen to what the other eperson (sender) says about his ideas. Through this "exchange" you may find that you and your receiver share the same ideas and beliefs or that you completely disagree with each other. If your ideas are different from one another, you should continue to listen and try to understand each other's point of view. That's what communication is all about: **talking, listening, and understanding.**

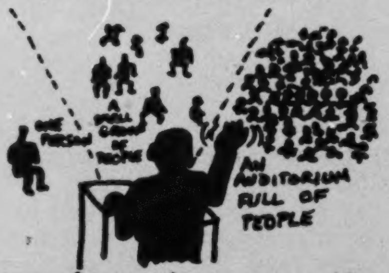
PUBLIC SPEAKING

Public speaking is one way to communicate your ideas, feelings, attitudes and beliefs. Although each writer of a public speaking textbook uses his own definition of public speaking, all writers generally agree on the essential requirements of a public speech. In this book public speaking is defined as **presenting a message in an organized manner to an audience.**

The **message** is made up of the information that the communicator wants to tell his audience. In order for the message to be understood by the audience, the communicator must carefully **plan** and **organize** his speech

COACH
11
2
80
7

ideas. Planning and organizing a speech might be compared to football strategy. The coach discusses with his team the skill of the opposing team and decides what football plays and techniques to use during the game. Another way to imagine the planning of a speech is to think of using a road map. The traveler studies the map, looks at the various routes, and decides the best way to travel from Washington, D.C., to Chicago. Like the football coach and the traveler, the communicator needs to study his audience, select information that will interest them, and decide the best direction for his ideas to get him where he wants to go. The communicator's **audience** can be one person; a small group of people, like a classroom, an auditorium full of people; or a radio or television audience of millions.

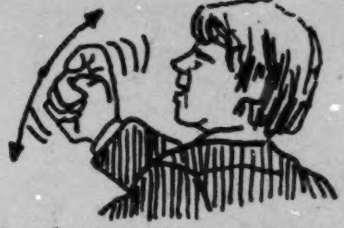

ONE PERSON
A SMALL GROUP OF PEOPLE
AN AUDITORIUM FULL OF PEOPLE

There are several ways of presenting a message. You may write out your entire speech and read to your audience from a **manuscript**. The President of the United States reads from a manuscript when he broadcasts a speech to the nation over television and radio. Some reasons for reading a speech from a manuscript are these:

1. The speech is filled with highly complicated or technical information that must be stated correctly.
2. The speech defines policies, laws, or decisions that must be stated the way they were originally written so that their meaning will not be accidentally changed by new wording.
3. The speech is very lengthy and would be difficult for the speaker to memorize it.

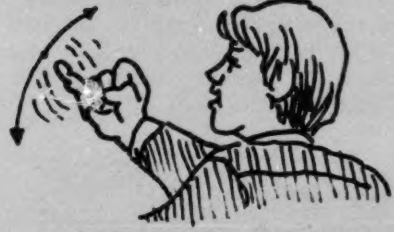
While the above examples explain why it is sometimes necessary to read a speech, some disadvantages to this delivery method are:

1. The communicator often reads faster than the audience can understand.
2. The communicator keeps his eyes glued to his paper, forgetting to look at his audience.
3. The communicator forgets to use facial expression and body movement when he reads.



Another way of presenting a message is the **extemporaneous** (ex-tem-po-rā'nē-ous) method. This word means that the speech is practiced but not memorized. You plan your speech and organize it in outline form. At home you practice your speech by memorizing only the key ideas and the order in which you want to discuss them. Sometimes you may also want to memorize the introduction and conclusion so you can say them smoothly. But you should **never** memorize your speech word for word. If you become nervous and forget the exact words you memorized, your mind may *draw a blank*, and you may be unable to finish your speech. Each time you practice you should try to use different words so that you learn a variety of ways to say your speech.

DRAW A BLANK: unable to remember



A third method of presenting a speech is **impromptu** (im-promp-tu). Impromptu means that you did not prepare or practice your speech ahead of time. The most common example of impromptu speaking is in the classroom when your teacher asks you to explain something to the class. Frequently, in meetings you may be unexpectedly asked to stand before the group of people to report on some topic. For most people impromptu speaking is the most difficult. To do it well, a speaker needs many impromptu speaking experiences in order to gain confidence in himself.

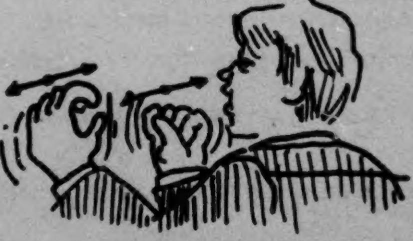
Most of the speaking assignments in this textbook will require you to use the **extemporaneous** method of presenting a speech. This is the most useful form of speaking. However, you will also get some practice in **impromptu** speaking.

SIMULTANEOUS COMMUNICATION

Now that you have some idea what public speaking is, you may be wondering how you, as a deaf person, are actually going to transmit your ideas to your audience. Should you use *Ameslan?* Should you use Signed English? Should you use only your voice if you can?

AMESLAN: American sign language

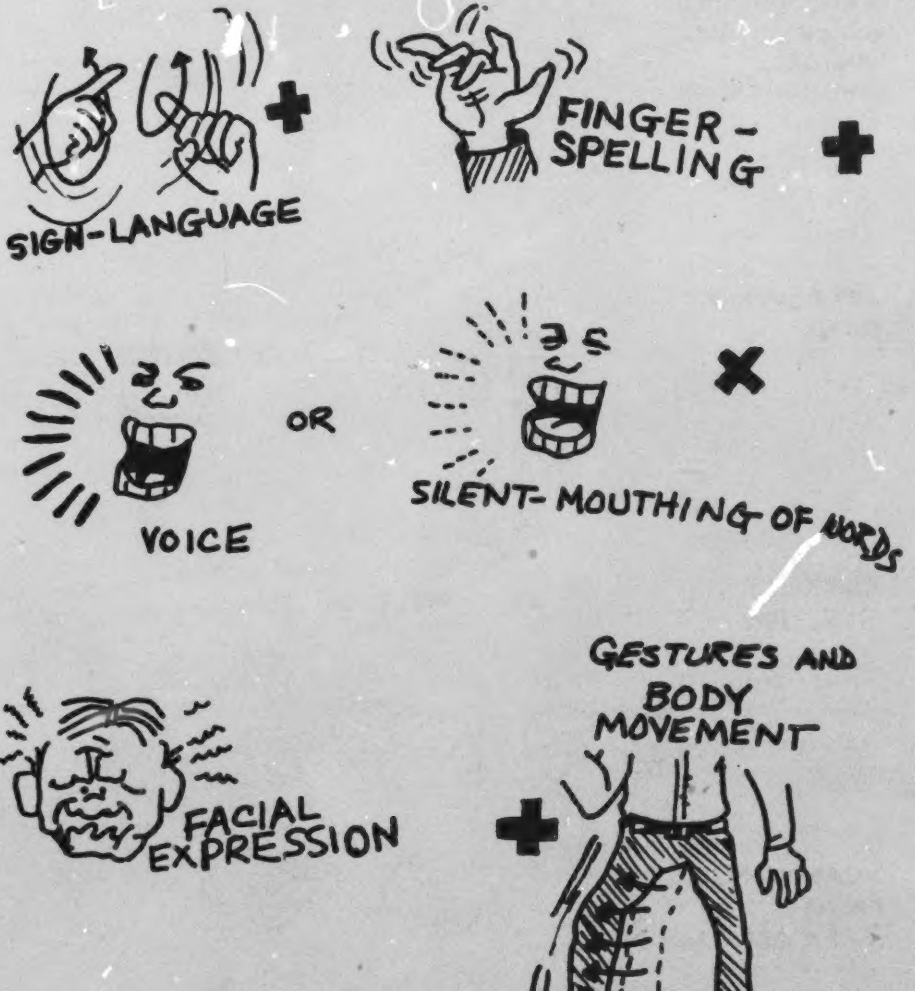
The answers to these questions largely depend on who your audience is



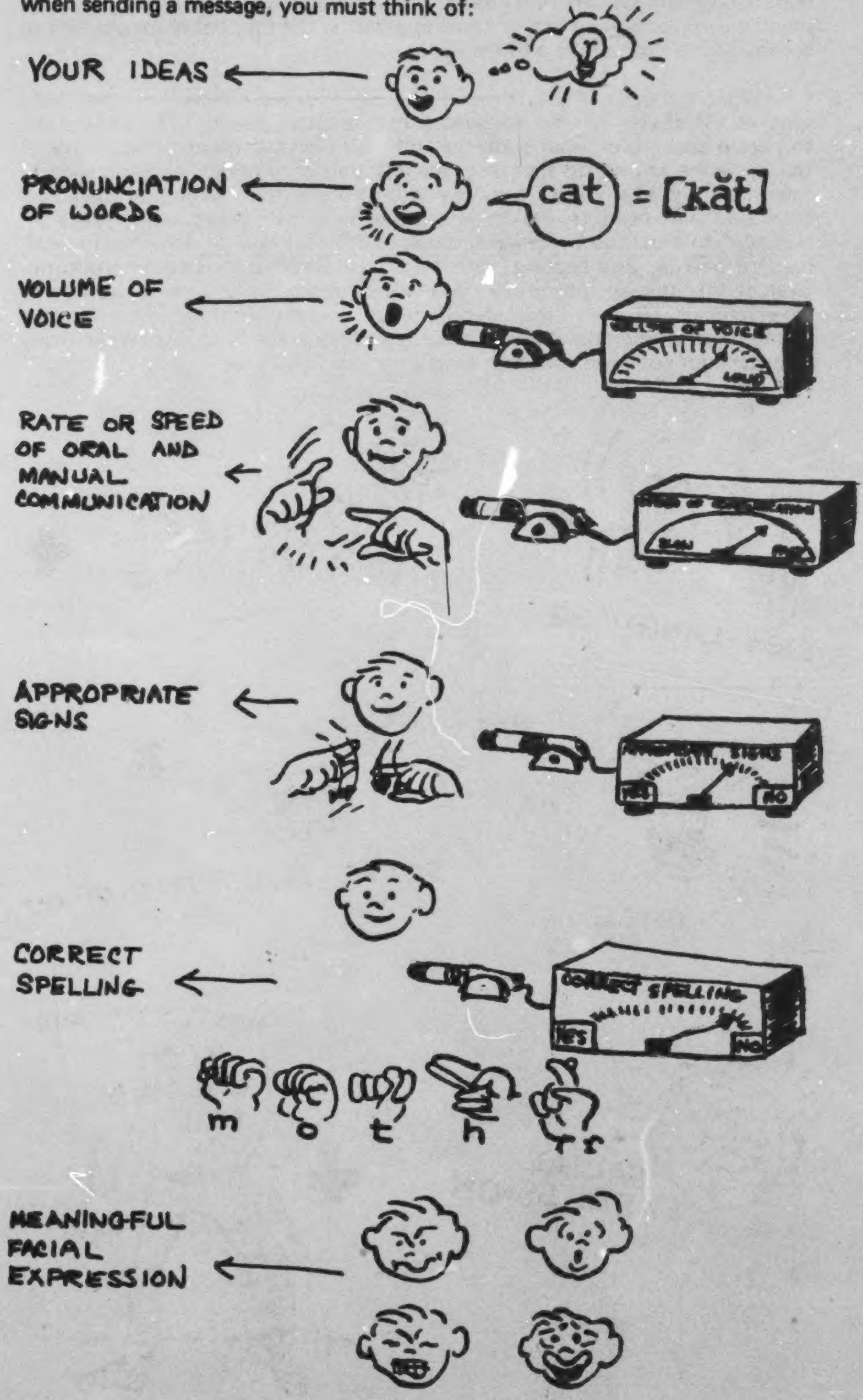
and what they expect of you. An all deaf audience may expect only manual communication. On the other hand, if you have an audience of oral deaf and manual deaf, or some hard of hearing persons, they probably expect you to communicate both orally and manually.

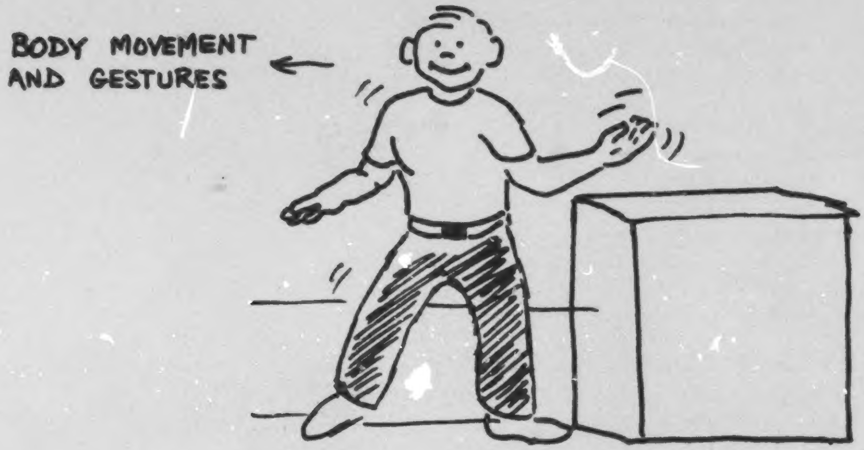
What happens if you have a hearing audience? How can the deaf speaker effectively get his message across to these people? The answer to this again depends on your audience and your own communication ability. If the audience knows no sign language and you have understandable speech, then use only your voice. If you can not be understood when you use voice, then you will need to use an interpreter who will speak while you sign. However, in most cases when you speak to a *heterogeneous* audience of deaf, hard of hearing, and hearing, you should use simultaneous communication. Even if you use an interpreter, you will be more easily understood by the interpreter if you use simultaneous communication. Simultaneous communication combines oral, manual, and nonverbal language. When using simultaneous communication to send a message, you use:

HETEROGENEOUS: an audience of many different kinds of people



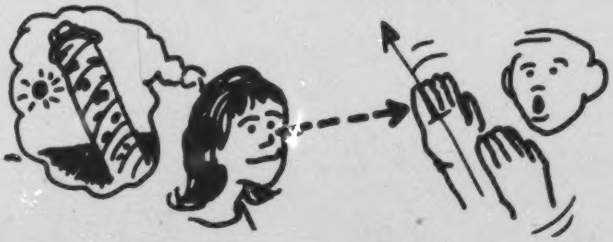
Simultaneous communication is very difficult because you are combining several different mental processes at the same time. For example, when sending a message, you must think of:


YOUR IDEAS
PRONUNCIATION OF WORDS
cat = [kăt]
VOLUME OF VOICE
VOLUME OF VOICE
LOUD
RATE OR SPEED OF ORAL AND MANUAL COMMUNICATION
SPEED OF COMMUNICATION
SLOW
FAST
APPROPRIATE SIGNS
APPROPRIATE SIGNS
YES
NO
CORRECT SPELLING
CORRECT SPELLING
YES
NO
m
o
t
h
er
MEANINGFUL FACIAL EXPRESSION


BODY MOVEMENT AND GESTURES

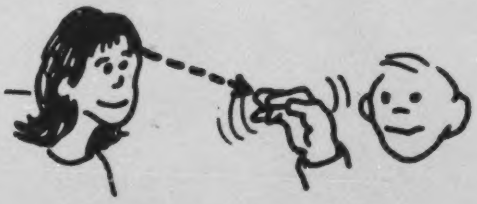
Your job as a receiver of simultaneous communication is also difficult. Like the sender, you must perform a number of mental processes at the same time. The receiver must:

Translate and Interpret Sign Language into Meaningful Thought Patterns.

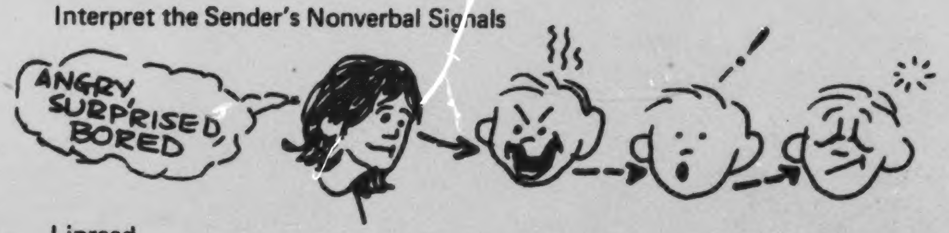


15

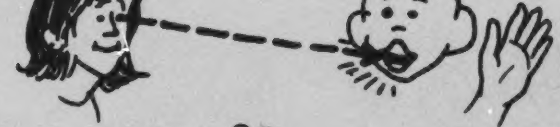
Read and Understand Fingerspelling



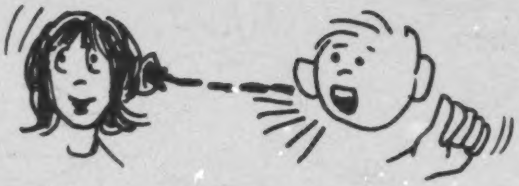
Interpret the Sender's Nonverbal Signals


ANGRY,
SURPRISED,
BORED

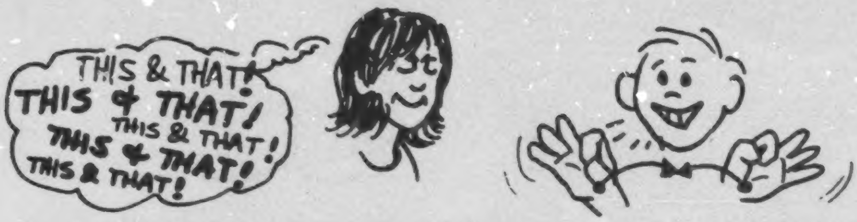
Lipread



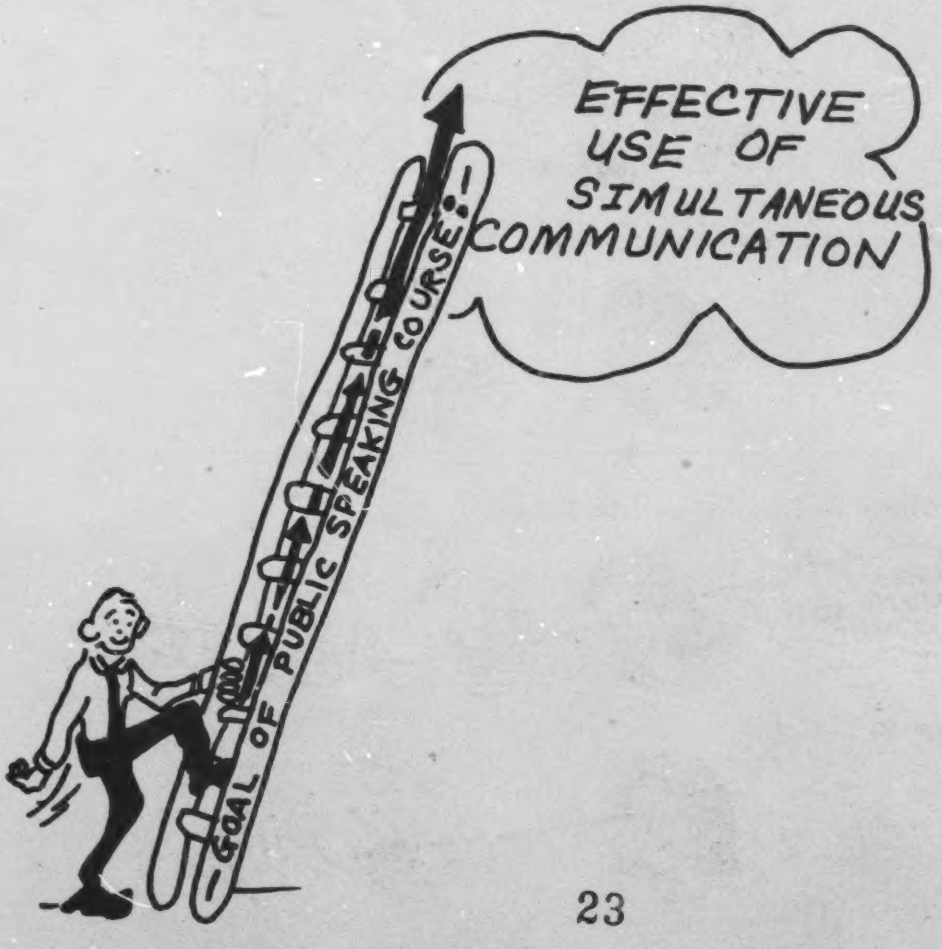
Listen for Sound Cues



Remember Important Ideas


THIS & THAT!
THIS & THAT!
THIS & THAT!
THIS & THAT!
THIS & THAT!

Few people begin using simultaneous communication with great skill and ease. However, with practice most communicators can learn to send and receive simultaneous communication successfully. While it is easier to use only manual communication or to use only voice, your goal in this course is effective use of simultaneous communication.


EFFECTIVE USE OF SIMULTANEOUS COMMUNICATION
GOAL OF PUBLIC SPEAKING COURSE!!

CONCLUSION

Communication means an exchange of ideas, feelings, attitudes, beliefs between a sender and a receiver. Effective communication requires knowledge of your subject, sensitivity to the needs of your audience, and skill in the presentation of your ideas. The ability to communicate effectively is demanded of you daily in the classroom; in interacting with your friends and family; in conducting business with the general public; even making the simplest request, such as telling a waitress what you want to eat. Serious problems occur on the local, national, or international levels when there is not effective communication between people. Training in public speaking is one way to learn how to become an effective communicator. Public speaking itself is defined as "presenting a message in an organized manner to an audience." There are three methods of presenting the message: manuscript reading, extemporaneous, impromptu. Extemporaneous speaking is the most common and the most useful of the three methods. When you give a speech, you must know who your receivers will be so you can use the type of communication which they can understand. This textbook will give you practice in using the simultaneous method which offers the best solution when talking to a heterogeneous audience.

SELF TEST

1. Match the correct definition in column II with the word in column I. There are more definitions than words.

Column I

communication
mass media
message
audience
manuscript speech
extemporaneous
impromptu
Ameslan
heterogeneous

Column II

a. The use of oral and manual communication.
b. Practiced but not memorized.
c. Dissimilar or unlike.
d. Information that the communicator wants to tell his audience.
e. One person, small group of people, or a large group of people.
f. TV, radio, newspaper.
g. Memorized word for word.
h. Written or typed text of a speech.
i. Without preparation or practice.
j. American Sign Language
k. An exchange of information about ideas, feelings, attitudes and beliefs between a sender and a receiver.

2. What are some communication problems you have had with your friends, family, or the general public?

3. What are several current problems in the United States that involve communication?

4. What are several current problems in the world that involve communication?

5. What are some advantages and disadvantages of a manuscript speech?

6. What are some advantages in presenting an extemporaneous speech?

7. Why is an impromptu speech difficult for most beginning speakers?

8. What is simultaneous communication?

9. When would you use simultaneous communication in presenting a speech?

ACTIVITIES

1. Roleplay the following situations:

   A. A college student decides to tell his parents that he is living with his girl friend. Your instructor will tell you the exact role that each of the participants will have.

   B. A wife tries to tell her husband that he needs to lose weight. A specific role will be assigned to each participant.

   C. A professor has been having a lot of problems in class with some of her students. These students try to disrupt her class by talking, making fun of her, and walking into class late. The professor is very upset and so are some of the other students who dislike these disruptions. The professor decides to have a heart to heart talk with her class to find out what's wrong.

   D. A hearing student who doesn't know sign language and a deaf student have been assigned the same dorm room. The day before college starts, they meet for the first time in their dorm room.

2. Write down three role playing situations, similar to those in Activity I, which illustrate a communication problem. Decide the type of personality or characteristics you will assign each of the participants.

3. Practice in manuscript reading.

   Go to the library and locate a speech anthology such as:

   Craig Baird, *Public Addresses,* 1740-1952.
   Craig Baird, *Representative American Speeches.*
   Lewis Copeland and Lawrence Lamm, *The World's Great Speeches.*
   Wayland Parris and Marie Hochmuth, *American Speeches.*
   Vital Speeches of the Day (journal).

   From one of these sources, pick a speech that you would like to read to the class. Select only one or two minutes of the speech. Practice it until you can say and sign it smoothly. Then present it in manuscript form to the class.

4. Methods of speech presentation.

   Plan to tell your classmates something about yourself -- a favorite activity or hobby, your family, or a past experience. Write one paragraph of five or six sentences about yourself. Practice reading it aloud.

   Think of a second paragraph about yourself, only DO NOT write it out word for word. Instead make a list of key ideas you will discuss and practice speaking and signing them.

   Present both paragraphs to the audience. The first paragraph you will read. The second paragraph you will tell the audience without notes. Have the audience discuss which method of presentation was more effective.

5. Impromptu speaking.

   Practice making up speeches for the following impromptu topics:

   a. Nouns: dog, Christmas, panda bear, car, California.

   b. Pro & Con Opinions: a woman would make a good President; pass/fail grades should be given for college courses; states should adopt the death penalty again, hand guns should be outlawed.

   c. "What if" topics: What changes would you make if you were President of the U.S.A.? If you could be another person, who would you be and why? If George Washington were alive today, what would he think about the United States?

   d. Quotations: "Virginia is for lovers"; "I like to learn, but not to be taught"; "All that glitters is not gold."

SUGGESTED READINGS

Galvin, Kathleen and Cassandra Book. *Person to Person.* An Introduction to Speech Communication. Skokie, Illinois: National Textbook Company. c. 1973.

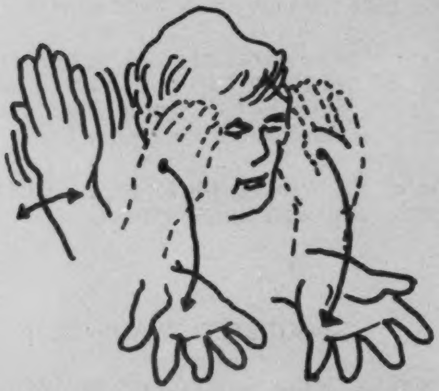
Hybels, Saundra and Richard Weaver, II. *Speech Communication.* New York: D. Van Nostrand Company, c. 1973.

Pace, R. Wayne and Robert R. Boren. *The Human Transaction.* Glenview, Illinois: Scott, Foresman and Company, c. 1973.

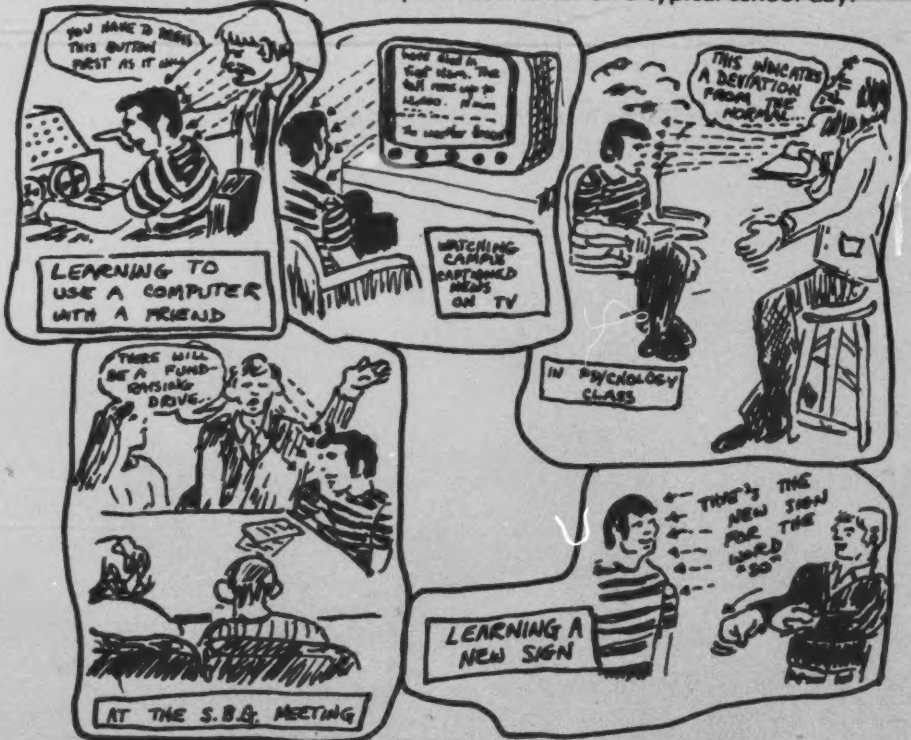
Welden, Terry and Huber W. Ellingworth. *Effective Speech-Communication.* Glenview, Illinois: Scott, Foresman and Company, c. 1970.

Chapter Three

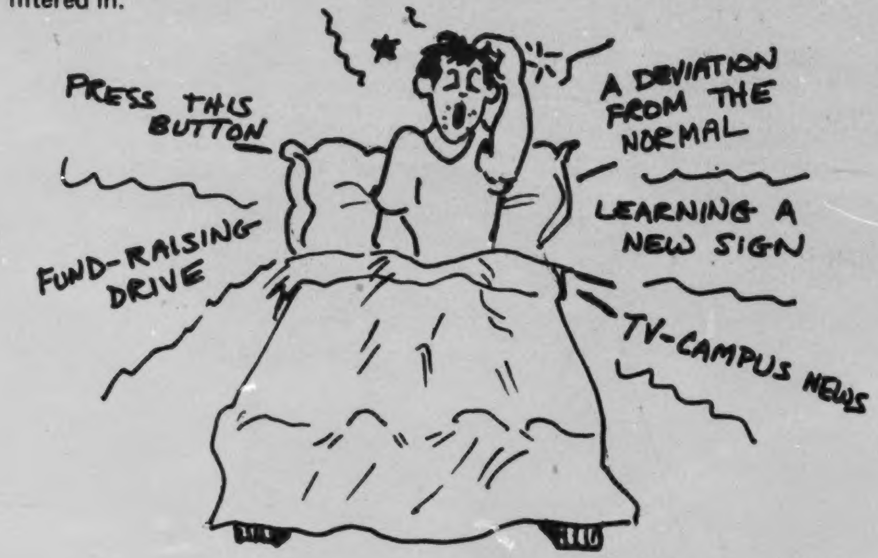
INFORMATIVE SPEAKING



The speech to inform is one of the most frequently used methods of transmitting knowledge from person to person or from group to group. Everyday you are exposed to informative speaking, either formally or informally. For instance, let's follow Joe Student around college and see a few of the informative speech experiences he has on a typical school day.


YOU HAVE TO PRESS THIS BUTTON FIRST AS IT ...
LEARNING TO USE A COMPUTER WITH A FRIEND
WATCHING CAMPUS CAPTIONED NEWS ON TV
THIS INDICATES A DEVIATION FROM THE NORMAL...
IN PSYCHOLOGY CLASS
THERE WILL BE A FUND-RAISING DRIVE...
AT THE S.B.G. MEETING
THAT'S THE NEW SIGN FOR THE WORD "SO"
LEARNING A NEW SIGN

At the end of the day Joe's head hurts from all the information that has filtered in.



As you see informative speaking is one of the main ways your knowledge can be increased. There are several ways to do this: (1) give the receivers new ideas about a familiar subject; (2) clear up misunderstanding about some idea, policy, plan; (3) interest your receivers in something they know little about.

This chapter will explain the characteristics and basic types of informative speeches. You will have an opportunity to demonstrate your understanding of informative speaking by presenting some of the speeches which are listed at the end of this chapter.

CHARACTERISTICS OF INFORMATIVE SPEECHES

Although informative speaking is something that all of us do everyday, it does require some skill to transmit your ideas accurately and to hold the attention of an audience. In order to do this, an informative speech should possess the following characteristics:

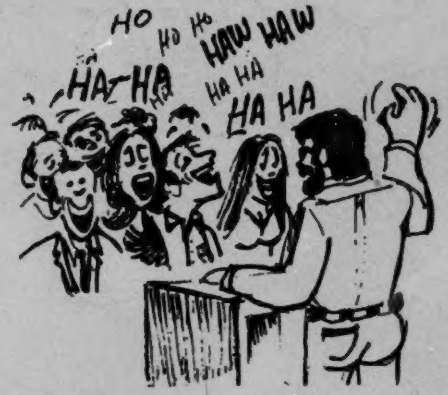
A. **It should be clearly stated.** Your job is to make the topic easy for your audience to understand. Your speech should not try to cover too much information. Likewise, it should not be so brief that it leaves out essential information. You should select three or four of the most important ideas to discuss.

B. **It should be concrete.** You should use examples from the receivers' own experience. You should also use verbal supporting materials such as definitions, illustrations, specific instances, statistics, testimony, comparisons, contrasts, and analogies to explain your ideas whenever possible. Another way to make your speech concrete is to use visual aids to help represent your ideas.

C. **It should build interest and appreciation.** You need to discover ways to interest your audience in your topic. You can do this by showing them how your topic affects their lives or relates to their individual interests. For example, suppose you decide to talk about astronomy, but you know your receivers don't know much about the topic. It is your responsibility to present information which will hold their attention and increase their appreciation of the topic.

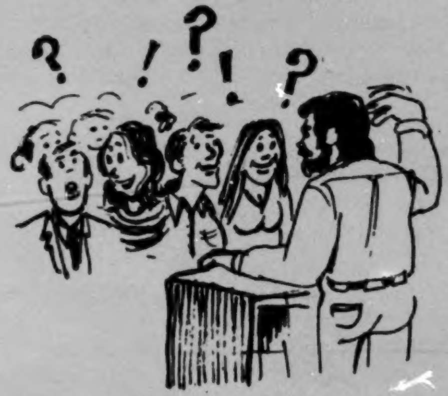
Keeping the attention and interest of an audience is not easy. However, some techniques which can help you hold your audience's attention are these:

HUMOR —



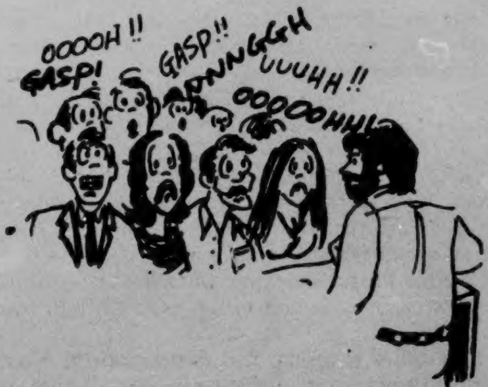
People love to laugh. If you can put a humorous story or joke in your speech or get the audience to laugh with you about something, this will hold their attention.

NOVELTY —



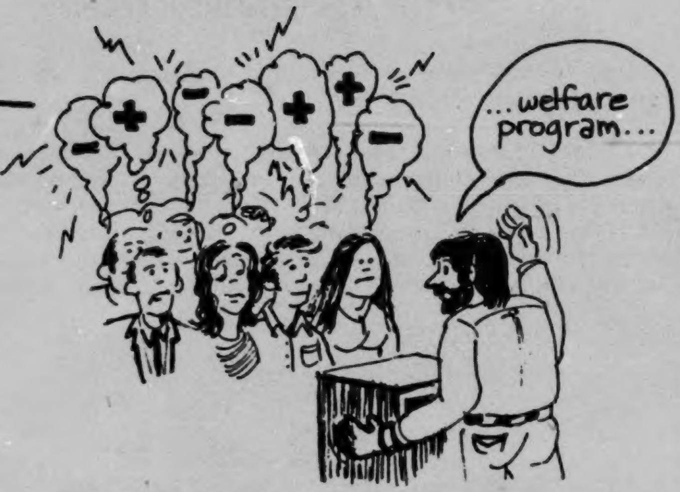
New or unheard of ideas catch attention.

SUSPENSE —


OOOOH!!
GASP!
GASP!!
ANNGGH
UUUHH!!
OOOOOHH!!

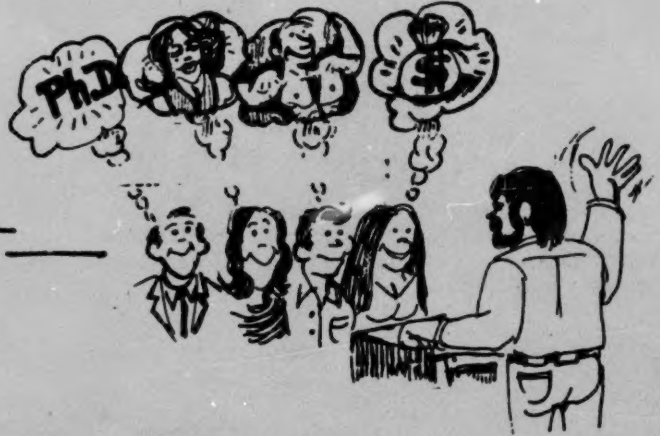
Keep your audience wondering what's going to happen next. Like a mystery story, keep revealing parts of the puzzle and build to a climax.

CONFLICT —


...welfare program...

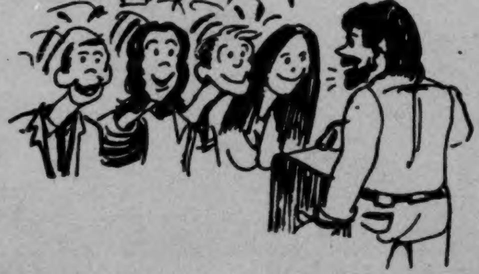
Set up a struggle or fight in the minds of your audience. Tell them good and bad points about an idea and make them form their own opinion about your information.

PERSONAL GAIN —



Like advertisements on TV, show how your speech information can benefit them personally by increasing their social-status, health, income, popularity, or intelligence.

ACTIVITY —



Keep your speech moving ahead. Don't repeat the same idea over and over. Give them a sense that they are moving forward to some destination. Like an exciting basketball game, give the receiver action by the way you arrange your ideas.

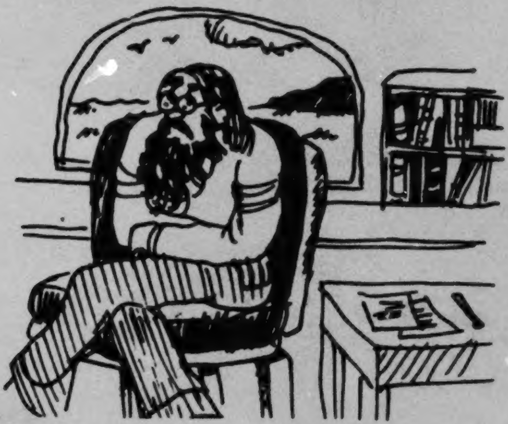
TYPES OF INFORMATIVE SPEECHES

There are four general types of informative speeches: **descriptions, reports, explanations, instructions.**

VIVID: colorful or lifelike description

DESCRIPTIONS. Descriptions present information about the appearance or characteristics of a place, person, process, or object. The details of the description should be so *vivid* that the receiver can actually see, hear, feel, taste and touch the same event you have observed or experienced. Read the following two examples of description. Which words in each description help you to see the person or place which is described?

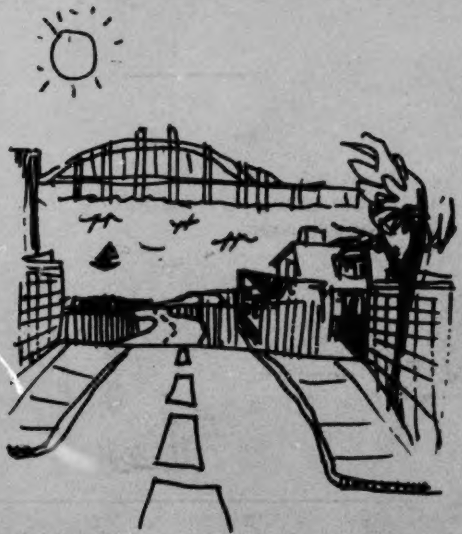
(Italics have been added)



24

DELIBERATE: careful

The lighthouse keeper was a huge old man with a grizzled beard that came down over his chest. Slow, *deliberate,* bearlike, he moved without wasted motion about the limited world of which he was a master...



CONTOURS: curves and outline of the land

Like Rome, S.F. [San Francisco...] is built on hills, each of which--Russian Hill, Telegraph Hill, Nob Hill and more--has its own personality and traditions. On these steep earth-waves the streets were laid out at right angles, ignoring natural *contours* so you have all the terrors and thrills of a roller coaster. You motor uphill in low gear, dig in by your toenails if you have to stop for a traffic light, start with your hand brake on, and descend with every brake squealing...

Descriptions also present moods or emotional feelings about persons, places, processes, and objects. To do this, you need to choose words and signs which will help your receivers experience the same emotional reaction that you feel. "Non Involvement," a speech by Dr. Max Rafferty, the former head of Education in California, contains emotional words which show his extreme anger and disgust, if not hatred, for criminals. Can you find these words? (Italics added)

> Oh, as an educator I'm all for *salvaging* criminals and *rehabilitating* them so far as possible. But I'm primarily for protecting the rest of us. And protection...is exactly what we're NOT getting these days.
>
> That's why we've got to start voting for public officials who will *lower the boom* on these creeps who prey increasingly upon a terrorized public--US. And I'm not talking about PUNISHMENT. I've had it right up to here with the sob-sisters--male and female--who insist that we should be gentle and understanding with some *surly* slob who blasts his neighbor wide open with a shotgun, and that we should never under any circumstances be beastly to some brute who stomps a helpless polio victim to death in a dark alley.

SALVAGING: saving

REHABILITATING: helping to improve or change a person in some beneficial way

LOWER THE BOOM ON: stop or prevent

SURLY: rude

The next passage from a student speech about Lourdes, France, describes the speaker's feelings of surprise and shock at his first sight of "The Grotto," a famous religious center where faith healings and miracles are supposed to occur:

> Lourdes, France, is located in the Southeast France, near the Spanish border, not too far from the Mediterranean Sea; and the town is situated in the Pyrenees Mountains. It has a population of 15,000 people. The Grotto, a place of miracles, is composed of 60 acres.
>
> I arrived at the scene early in the morning via the train. From my train window I was shocked to see thousands of people climbing over the valley into the Grotto. I was *astonished* to see hundreds of hotels, restaurants, and merchant stalls everywhere. These stalls were selling *incredible* things such as blinking Virgin Mary statues, tiny churches decorated with crazy lights, plastic bottles of various sizes for holy water.

ASTONISHED: surprised

INCREDIBLE: unbelievable

REPORTS. Reports usually present summarized, factual information. For example, a book report is a summary of the book's contents. It may also include the reader's opinion of the book. A news report gives factual information on what has happened or what might happen in the community, country, or world. Committee and business reports summarize the work of the organization. Reports are one way of giving people up-to-date information.

In the following example, notice the factual information which the speaker presents to his audience.

> We have over 5,000 alumni. The alumni through the Gallaudet College Alumni Association, are very active at Gallaudet College. Approximately 75% of all alumni on our mailing list are members of the GCAA. The GCAA and College jointly sponsor a Graduate Fellowship Fund which encourages deaf scholars through financial support to study for their doctorates. We have invested over $37,000 since 1968 in 18 deaf students. Five have received their doctorates to date. The Alumni also have a Laurent Clerc Cultural Fund to contribute to cultural activities among the deaf. This fund has many projects. It gives three national awards to individuals who make outstanding contributions to the benefit of deaf people. This committee is also funding two books, a collection of biographies of outstanding deaf people being edited by Loy E. Golladay and an almanac being published by my office.
>
> (excerpt from "A Changing Gallaudet College" by Jack Gannon, Director, Alumni and Public Relations, Gallaudet College.)

EXPLANATIONS An explanation is information about the way something works or about the operation of a process. A good example of the explanation method is the classroom lecture about theories, concepts, or assignments. Another example is the college guest lecture series where experts in various fields are invited to the college to explain something about their professional work.

The following excerpt from a student speech about impeachment is a good example of explaining about this political process.

> First, the House Judiciary Committee, which is now headed by New Jersey Democrat Peter Rodino, investigates and gathers evidence against the President. If a majority of its members believe there is enough evidence, they will submit a bill of impeachment to the full House...
>
> Next, if the committee recommends impeachment, Mr. Rodino will manage the general debate on the floor of the entire House. A simple majority vote is all that is needed for the bill to pass in the House. If the bill fails to get a majority vote, it dies. But if it gets the majority vote, it is then passed on to the Senate, which then acts as a court and tries the President.
>
> Once the bill is in the Senate, all Senators become the jury, and the President is then called to the trial...
>
> A two-thirds majority vote is needed in the Senate to convict the President. If the verdict is guilty, the President is then removed from office. But if the verdict is innocent, he remains...
>
> (excerpt from "What is Impeachment?" by Barbara Pollard)

INSTRUCTIONS Instructions inform someone about how-to-do something. Instructions usually involve an actual demonstration of the steps that are required to perform some task. Teaching someone how to snow ski, how to make home-made wine, how to tune a car engine, or how to use the video tape recorder are all examples of instructions. In public speaking this type of how-to-do speech is called a demonstration speech. The following excerpt was taken from a student speech about how to make a cast of animal tracks.

> This morning I would like to teach you how to make a cast of an animal track. To begin with, you need to gather these materials: plaster of paris, water, corn starch or other powder, a can which is open at both ends, vaseline, a brush, paint and labels. Basically, there are four steps to this procedure: finding the tracks, preparing the ground and the can, making the cast, and painting the cast.
>
> First, you need to locate the kind of tracks you want. Then choose the best and clearest of the tracks for your cast.
>
> The second step is to prepare the ground and the can. Smooth the ground around the track. Powder it. The powder is to keep the dirt from

sticking to the cast. Next, prepare your open-ended can by greasing the inside of the can with the vaseline. The vaseline is to help get the cast out of the can easily.

Now you are ready to make the cast. Mix the plaster of paris with water. Be careful not to make it too watery or too dry. Make enough plaster of paris to fill the surface of the track. Place the can over the track. Pour the plaster into the can. Leave it to dry.

Finally, clean and paint the cast. When the plaster is dry, take the cast out of the can and wipe the vaseline off of it. Brush off any dirt that might be clinging to the cast. Paint the animal print to help show it more clearly. Label it when the paint is dry...

CONCLUSION

Informative speaking is the easiest and most common of the public speeches. It is the easiest because you have had the most experience with informing others about yourself, about your activities and about your skills and abilities. The purpose of all informative speaking is to increase the receiver's knowledge or understanding about a topic. In order to achieve this goal, make sure that your information is clearly stated, that it is concrete, and that it builds the audience's interest in and appreciation of the topic. Holding the audience's interest will not be a problem if you try to include in your speech attention getting techniques such as humor, novelty, suspense, conflict, personal gain, and activity. There are four basic types of informative speeches, including descriptions, reports, explanations, and instructions. Your speech will either use one of these types or you can combine one or more of these types in one speech.

SELF TEST

1. What is the purpose of an informative speech?
2. Give several examples of informative speaking situations in which you have participated.
3. What are some of the characteristics of informative speaking?
4. What are some ways of holding the audience's attention?
5. What are the four general types of informative speeches?
6. Can you explain each type and give an example for each?

ACTIVITY 1

Introduction-Interview Speech

I. Purpose:

The purpose of the introduction-interview is to acquaint the class with each of the members in it. It is also intended to help overcome the initial fear of speaking before a group.

II. Procedure:

A. Students will be grouped in two's - students A and B.

B. Students A and B will talk with each other to find out important information about the other.

C. Each student will use this information to prepare a short introduction speech. Introduction should be approximately 1 minute in length.

D. After student A is introduced by student B, student B should interview student A about a specific topic (s). The interview should be about three to four minutes in length.

E. Both the introduction and the interview questions will be written in a brief outline form.

III. Suggestions for the Introduction:

A. Name - full name and nickname, if any.

B. Place of birth, places where the person has lived.

C. Year in college, major.

D. Family

E. Hobbies, activities, sports interests

F. Career plans

G. Likes and dislikes

H. Personality

I. Past schooling

J. Honors, awards, accomplishments

IV. Suggested Interview topics:

A. An unforgettable experience

B. Opinions about current college, community, national topics

C. A profession or summer job

D. Travel experiences

E. An outstanding accomplishment

F. A hobby or activity

G. SBG's new policies

V. Interview questions:

A. Review section on interview questions in chapter X.

B. Phrase questions so that the interviewee cannot answer by a "yes" or "no".

WRONG: Did you like living in New York City? "Yes" "No"

RIGHT: After living in New York City, what is your opinion of it?

C. Make questions short and to the point. The interviewee should do most of the talking.

D. At the end of the interview, thank the interviewee for sharing his opinions, personal life, etc., with the audience.

ACTIVITY 2

Personal Experience Speech

I. Purpose:

The purpose of this speech is to help you and your classmates get to know one another. It is also intended to give you experience talking before groups and help you build confidence in your communication ability.

II. Procedure:

A. Prepare a 1 minute introduction of yourself.

B. Next explain an experience you have had recently or in the past.

C. Limit your description to 3 or 4 minutes.

D. Write your introduction and experience speech in outline form.

III. Hints for choosing an experience and planning your information:

A. Choose an experience that you clearly remember.

B. Don't choose a topic which will embarrass you or the receivers.

C. Limit the topic. Don't plan to tell everything about your trip to New York City. Describe only one or two incidents in detail.

D. In describing the experience use detail, include your own personal feelings and reactions, description of people, places and things.

E. Try to arouse the same kind of emotions in your audience as you felt the day of your experience: excitement, happiness, suspense, sadness, etc.

IV. Suggestions for introduction information:

A. Name (or nickname)

B. Place of birth

C. Family

D. Hobbies

E. Sports

F. Future job

G. Likes and dislikes

    H. Personality
    I. Favorite books or movies
    J. Travel
    K. Past schools

V. Kinds of experiences you might talk about:

    A. An embarrassing experience
    B. A frightening experience
    C. A happy or unhappy experience
    D. An unusual experience
    E. An unforgettable experience
    F. A dangerous experience
    G. An experience that taught you a lesson

ACTIVITY 3

Introduction of a Famous Person

I. Purpose:

The purpose of this assignment is to get practice in making public introductions which are commonly used for the college lectures series, commencement speakers, convention speakers, and other occasions.

II. Procedure:

    A. Choose a famous celebrity or well-known public figure from the United States or from another country who is currently living.
    B. To find information about this person use such references as *Who's Who in America, Current Biographies, etc.*
    C. Your introduction should include details about the person's life which accurately explain the individual's importance or contributions to his society.
    D. Limit your speech to 3 minutes.
    E. Write your introduction in outline form.

III. Important considerations:

    A. The NAME of the individual is one of the most important things to make clear to your audience. Here are some tips:
        1. Spell and say the name of the person very clearly and slowly so that no one in the audience will miss seeing it.
        2. To help the audience remember the name say it once in the

beginning of the introduction and again at the end.

3. If the audience is well acquainted with the individual, you can withhold the name until the last part of your introduction. Holding the name until the end also adds suspense to your introduction.

B. Don't embarrass the person you are introducing by saying anything that's too personal, by exaggerating his importance or contributions, or by not saying enough about him. Be complimentary, but don't over or under do it.

C. Your introduction should explain the reason why the person is appearing before the audience: 1) to accept an award; 2) to make a speech; 3) other reasons.

D. Wait for the person to arrive on the stage beside you before you leave.

ACTIVITY 4

Demonstration Speech

I. Purpose:

The purpose of this speech is to instruct "How-to-do-something" in clear, easy to follow steps so that the receivers might be able to perform the task themselves.

II. Procedure:

A. Use of visual aids, such as pictures, diagrams, charts, equipment, materials, slides, video tapes, or any other visual means of illustration. Review Chapter IX, section on visual aids.

B Make a full outline of the introduction, body and conclusion. Make two copies: One for instructor on standard sized paper and one for you on either 3" by 5" or 4" by 6" notecards. On the bottom of your instructor's outline list all the visual aids and equipment you will use.

C. The topic should be appropriate to a college audience.

D. The time limit is between 8-10 minutes.

III. Suggested topics:

A. How to make something

1. Paper flowers
2. Japanese paper folding (origami)
3. Bow and arrow
4. Pottery
5. Cooking

- B. How something operates
  - 1. Rifle
  - 2. Football play
  - 3. Engine of a car
  - 4. Computer
- C. How to do something
  - 1. Draw cartoons
  - 2. Ski
  - 3. Bet on horses
  - 4. How to persuade parents
  - 5. Artificial respiration
  - 6. Play an instrument
  - 7. Refinish furniture

ACTIVITY 5

Three-Point Speech to Inform

I. Purpose:

In this speech your purpose is to develop three main points. Generally, you are trying to present your audience new knowledge about a familiar topic, to clear up misunderstanding, or to interest them in an unfamiliar topic.

II. Procedure:

A. This speech should be 8-10 minutes long. Timing is important. Talking under 8 minutes or over 10 minutes will result in loss of grade points.

B. Use at least three references for your speech, such as magazines, books, newspapers, interviews with people who are authorities on your topic. Review chapter X on Finding Supporting Materials.

C. Make a full outline of the introduction, body, and conclusion of the speech. The body should develop three main points with the use of supporting materials. Make two copies of your outline: One for your instructor on standard sized paper and one for you on 3" by 5" or 4" by 6" notecards. At the end of your instructor's outline include a list of the references you used. See Chapter VI for instructions on organizing and outlining your speech.

D. This speech will be graded on your organization and use of supporting materials.

See Chapter VIII for discussion of verbal supporting materials.

   E. Turn in research notecards to instructor at the end of your speech.

III. Suggested topics:

   A. Any current, or important national, international, or local news. (Viet Nam, Pollution, Prison riots, conflict in Ireland, hijacking).

   B. Sports

   C. Organizations or clubs

   D. New or interesting professions or jobs.

   E. Art, music, dance

   F. A historical or scientific event

   G. Drugs

   H. Civil rights

SUGGESTED READINGS

Baird, A Craig and Franklin H. Knower. *Essentials of General Speech*. New York: McGraw-Hill Book Company, 1968.

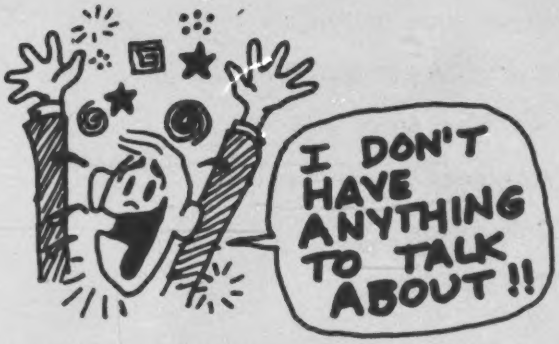
Monroe, Alan H. and Douglas Ehninger. *Principles of Speech Communication*. Glenview, Illinois: Scott, Foresman and Company, c. 1967.

Soper, Paul L. *Basic Public Speaking*. 3rd. ed., New York: Oxford University Press, New York, 1963.

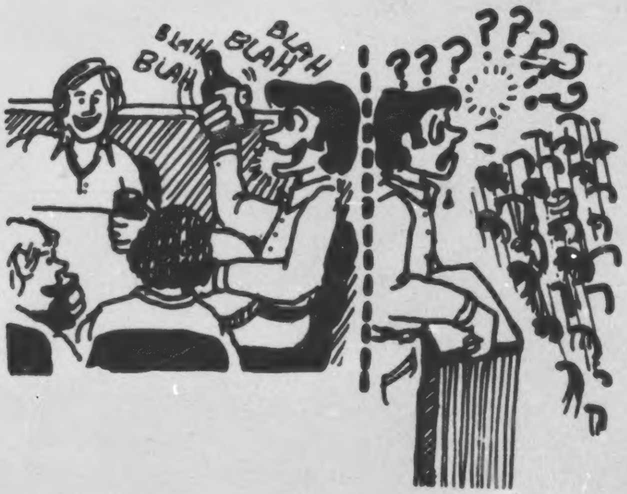
Walter, Otis M. *Speaking to Inform and Persuade*. New York: The MacMillan Company, c. 1966.

Chapter Four

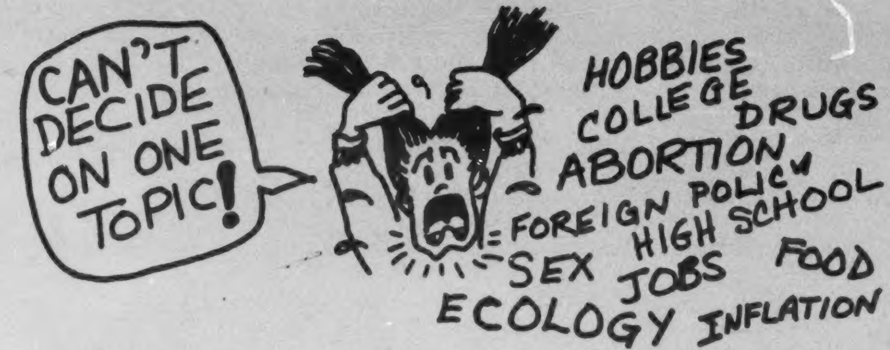
TOPIC SELECTION


I DON'T HAVE ANYTHING TO TALK ABOUT!!

"I don't have anything to talk about" is the most common complaint that most beginning speakers have when asked to give a speech. Many students think they have nothing interesting to tell their audience. They think their lives are too ordinary, too dull, to be exciting to others. Yet most students who feel this way coud get finger cramps from telling a friend about what happens to them daily. They can talk in great detail and with much enthusiasm about going to the movies, the beach, traveling to another state or country, or what happened in history class. Over a cup of coffee or a beer they can discuss sports, politics, religion, the war, or social problems without giving these much thought. It is only when they are called upon to present their views publicly that they lose all faith in the value of what they have to say.



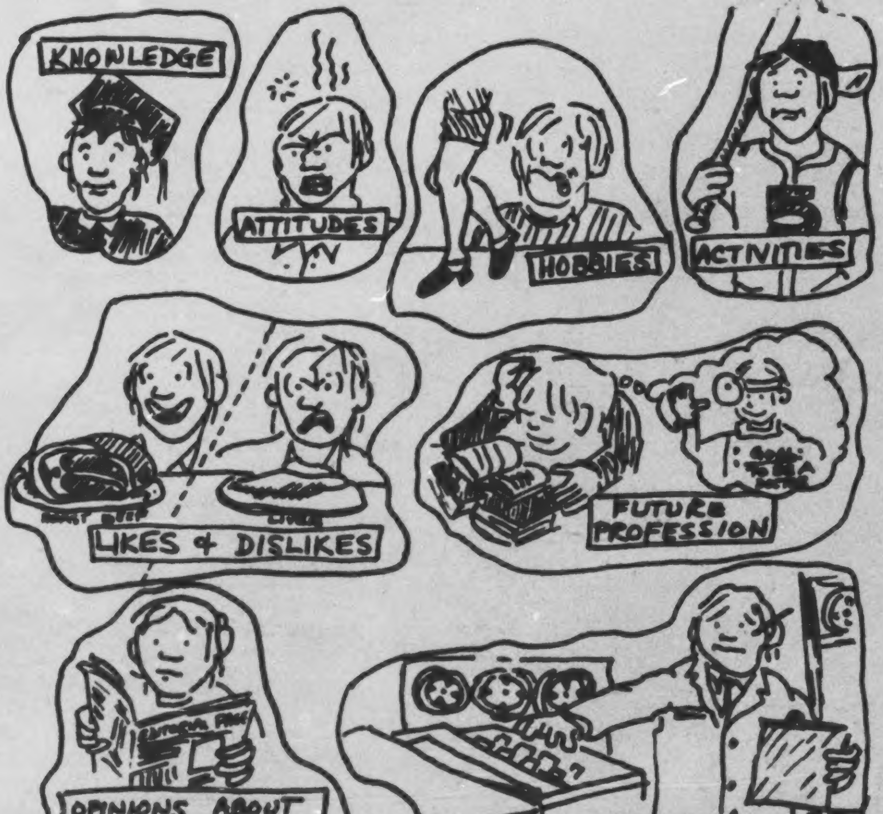
Other speakers have the opposite problem--too many topics from which to choose. It becomes a very frustrating experience trying to decide which topic is the most appropriate or the most interesting to an audience.


CAN'T DECIDE ON ONE TOPIC!
HOBBIES
COLLEGE
DRUGS
ABORTION
FOREIGN POLICY
HIGH SCHOOL
SEX
JOBS
FOOD
ECOLOGY
INFLATION

Whether your problem is trying to think of a topic or trying to choose from among many topics, selection of a topic will be much easier for you if you pay close attention to three important aspects of every speaking situation: **the speaker; the audience; the occasion.** When you finish reading this chapter, you should be able to **select speech topics which are appropriate for you, your audience and the occasion.**

THE SPEAKER

The topic must be appropriate for the speaker. The first thing you must do before choosing a topic is to take a long look at yourself and decide what you know. You should think about your:


KNOWLEDGE
ATTITUDES
HOBBIES
ACTIVITIES
ROAST BEEF
LIVER
LIKES & DISLIKES
FUTURE PROFESSION
OPINIONS ABOUT IMPORTANT SOCIAL ISSUES
EDITORIAL PAGE
JOB EXPERIENCES

After you analyze yourself on this personal level, you should start thinking about topics you know best or topics in which you are the most interested. It is helpful to make a list of this information so that later you can look quickly through the list and get ideas for future speeches.

Here is a list of do's and don'ts for choosing a topic that's right for you:

DO: Choose a topic that you are enthusiastic about

Choose a topic about which you wish to learn more information

DON'T: Choose a topic which will embarrass you to discuss

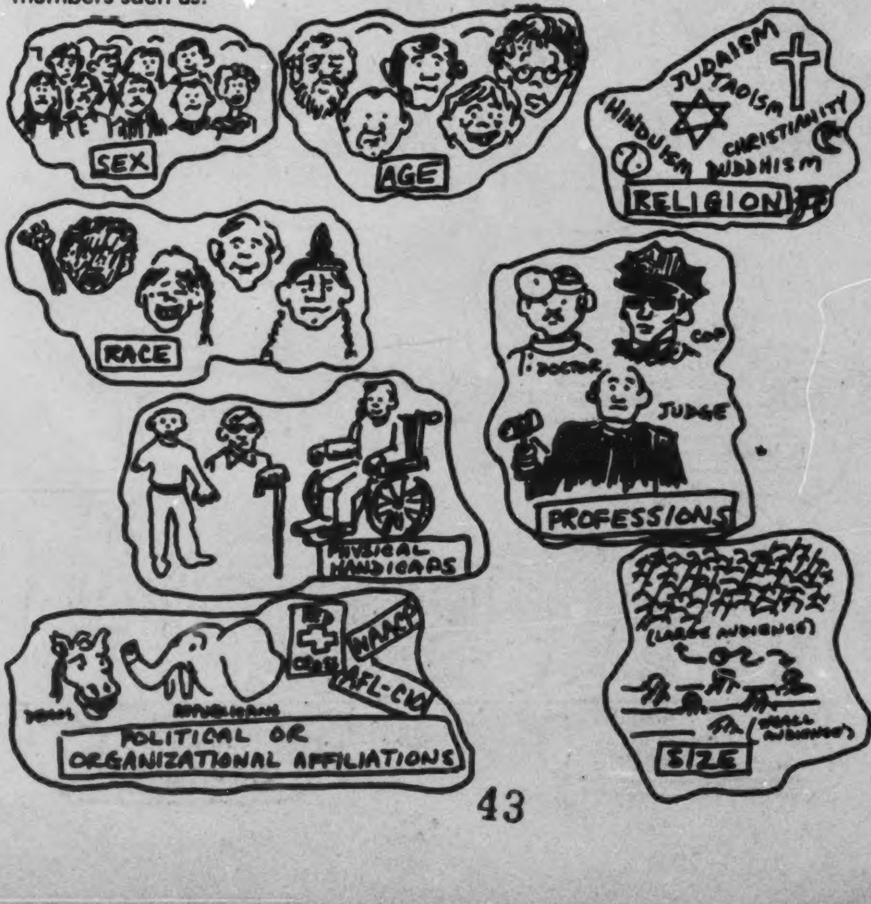
Choose a topic that you know nothing about

THE AUDIENCE

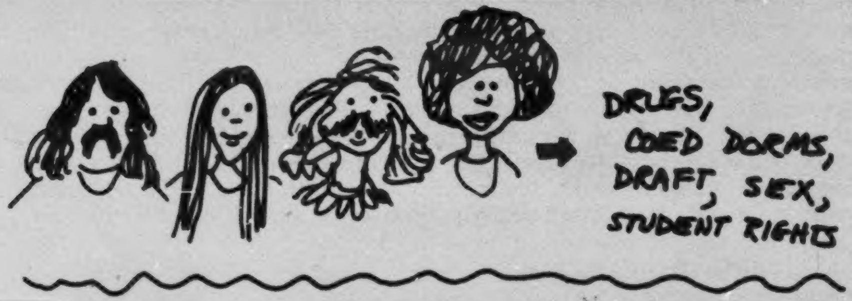
EXPECTATIONS: hopes

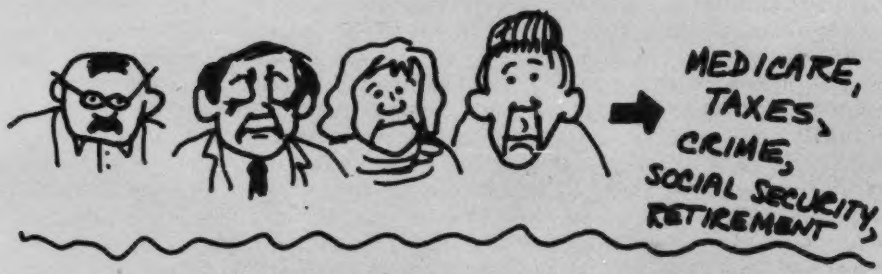
The topic must be appropriate for the audience. Your receivers are coming to listen to you speak with certain *expectations.* They are hoping to learn something new and interesting, hoping to add to their knowledge about a particular subject, or hoping to be entertained. They are giving up their free time to listen to you. Perhaps they have paid money to come see you. Or perhaps they are required to listen to you because of a class or because of a professional responsibility, such as a meeting, conference, or convention. In any case, it is your responsibility as a speaker to consider **who your audience will be and how to best interest them.**

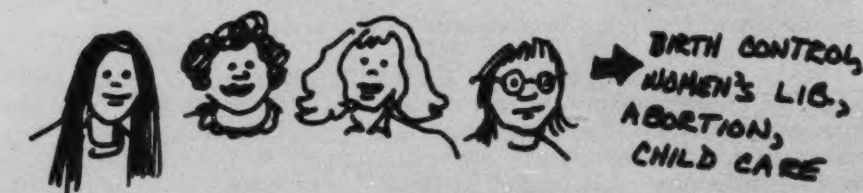
This procedure is called **audience analysis.** Audience analysis involves finding out certain basic categories of information about the audience members such as:


SEX
AGE
JUDAISM
TAOISM
HINDUISM
CHRISTIANITY
BUDDHISM
RELIGION
RACE
DOCTOR
COP
JUDGE
PROFESSIONS
PHYSICAL HANDICAPS
(LARGE AUDIENCE)
(SMALL AUDIENCE)
SIZE
DEMS
REPUBLICANS
RED CROSS
NAACP
AFL-CIO
POLITICAL OR ORGANIZATIONAL AFFILIATIONS

You also need to know if your audience will be heterogeneous or homogeneous. **A heterogeneous audience means that the people are different from one another.** For example, if you are talking to a group of young and old, men and women, hearing and deaf, Republicans and Democrats, you have a heterogeneous audience. **A homogeneous audience is one where the people are similar.** If everyone in your audience is a college student, it is homogeneous. If everyone in your audience is deaf, it is homogeneous.







Usually, however, you will find that a typical audience will be both homogeneous and heterogeneous. What this means is that the people might be homogeneous in age and educational level, but heterogeneous in race, sex, and hearing problems. How will this information help you? Let's take a few examples:

AGE. Will the audience members be younger than you, the same age, older, or a heterogeneous age group? If they are much younger than you, you might expect them to have a different knowledge level, different vocabulary, different outlook on life and have interests corresponding to a younger group. For example, children need a lot of stories and *animation* to keep their interest because they have a very *short attention span.* If you are talking to your own peer group, you can use language, slang expressions,

ANIMATION:
movement or activity

SHORT ATTENTION SPAN:
become bored or tired easily

signs, and other remarks which are commonly used by this group. Also, you are aware of the opinions of your peer group about *controversial* topics. Today, for example, drugs, coed dorms, college courses, fashions, inflation, minority and student rights are controversial topics which are frequently discussed. Speaking to an audience older than you would mean using language and examples that are appropriate to their knowledge and experience. You should also try to learn something of their opinions concerning controversial topics and of their way of life. If the audience is made up of a heterogeneous age group, you should try to speak at the level that the majority of people will understand.

CONTROVERSIAL: topics that have strong pro and con sides

SEX. You need to know if your audience will be homogeneous, all males or all females, or heterogeneous, a combination of males and females. A male speaker would be unwise to discuss the fine points of tuning a hot rod engine if half his audience were females. Likewise, a female speaker who chooses to discuss flower arrangements to a heterogeneous sex group would probably put the majority of men to sleep. However, there are some topics, primarily thought of as male or female topics, that could be made appropriate for a heterogeneous audience. Sports, for example, is one of these topics. Scoring in tennis, the proper way to hold and swing a golf club, or different football plays could be equally interesting to men and women. A woman might speak about the meaning of women's liberation, child care, or even the art of cooking and make it appealing to the men in the audience.

EDUCATIONAL LEVEL. If the members of your audience are non-college people, the kind of language and level of vocabulary may have to be changed to fit their understanding. "In" expressions or technical terms for ideas will have to be explained and examples suitable to their experiences will have to be used. This is true if you are an expert in a field and your audience members are *laymen*. Another example of understanding the educational level of the audience has to do with the kind of communication that is used. College educated deaf persons have learned a more highly refined sign language than non-college deaf persons. Therefore, when speaking to a non-college audience, you might have to explain your signs, use more fingerspelling than you usually would, or use the type of sign language which is understood by this kind of audience. If the audience is composed of experts in the subject you will talk about, you will need to speak on an advanced level, bringing new information to these people. You can assume they understand technical language and *abstract principles.*

LAYMEN: inexperienced in the subject

ABSTRACT PRINCIPLES: ideas which do not have any concrete or specific examples

If you wish to gain the *good will* of your audience, you should try to obtain information about race, religion, political or organizational *affiliation,* customs, professions, physical handicaps of your audience members. Most people take their race, religion, customs, etc., very seriously and are highly sensitive to anyone making fun of them. Carelessness in speaking to the audience could easily turn them against you.

GOOD WILL kind feelings

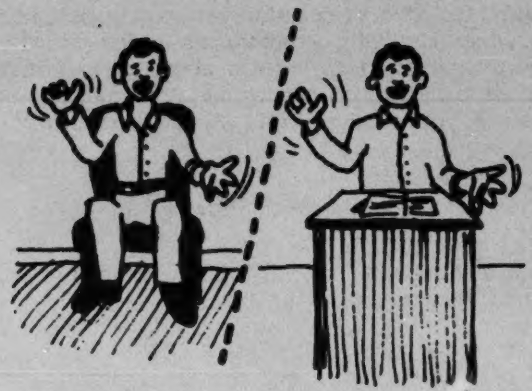
AFFILIATION: membership

SIZE. The size of the group will determine the degree of formality or informality which is needed. Speaking before a small group allows for a more informal approach. You do not need to use a microphone; you might not need a *podium.* You might even decide it would be better to sit on a chair or at the edge of a desk than stand before the group. Your speaking position will depend on your personality and the type of group you are *addressing.* With small groups, you will feel more free to walk around and to talk directly to individual members of the audience. Your signs will be less exaggerated, and you can probably sign and fingerspell at a conversational speed.

PODIUM: speaker's stand or lectern

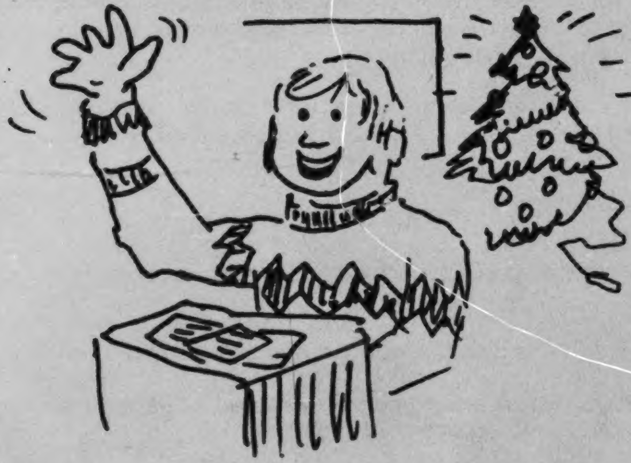
ADDRESSING: speaking to

An auditorium filled with people requires more formal speaking techniques. You will probably have to use a microphone to project your



voice, to sign larger and with more expression; and to fingerspell words slower and more carefully. Usually you would stand behind a podium.

Where do you obtain this information about your audience? The easiest way is to ask the individual who has asked you to speak. Another method is to read local newspapers to find out something about the community. The Chamber of Commerce of a city can often tell you a lot about the people also. Political speakers often conduct opinion polls several weeks or months before they speak in a particular place. Then, too, just by keeping up with the latest national and international news, you will know what the majority of people are reading and in what they are interested.



THE OCCASION

The topic must be appropriate for the occasion. The occasion is the reason for the speech. You should ask yourself or the person who asked you to speak the reason or purpose for the speech.

Sometimes a person is asked to speak on a certain holiday, such as Easter, the 4th of July, or Christmas; to commemorate a particular event, such as the 100th birthday of the founding of a college; or to present a commencement address or an award to an outstanding individual.

On these occasions the audience expects to hear a speech topic related to the particular holiday or event. Another special occasion is the death of a person. On this solemn occasion you may be asked to present a **eulogy** which is a speech in honor of the dead person, reminding people of his accomplishments. On another occasion you may be asked to present an **after dinner speech** which is a light or humorous speech meant only to entertain the people, not to instruct or inform about serious matters. People are usually sleepy after dinner and need some amusement to keep them awake. Remember before you pick a topic, always find out the reason for the speech.

CONCLUSION

Before you choose your speech topic, you need to study the speaker, the audience, and the occasion.

As the speaker you should first think about your hobbies, knowledge, activities, job experiences, likes and dislikes, opinions and attitudes, past experiences, and future profession. Choose a topic you are interested in or one you want to find out more information about. Don't choose a topic which will embarrass you or one which you know nothing about.

Secondly, you need to analyze your audience. Find out to whom you will be speaking by getting information about their age, sex, educational level, race, religion, customs, professions, organization affiliations, physical handicaps, and size of the group. Know if your audience will be basically homogeneous or heterogeneous.

Thirdly, find out the reason for the speech. If you are asked to speak on a holiday or for a special event, you will have to pick a topic appropriate to the time and the day. A eulogy and after dinner speech are other examples of speeches for special occasions.

If you think carefully about these three things: speaker, audience, occasion, you will be sure to pick a successful speech topic.

SELF TEST

1. Before you choose a speech topic what are three general areas you should consider?
2. What are some do's and don'ts about choosing a topic that's right for you?
3. Based on what you know about yourself, what would be some appropriate speech topics for you to present to the class?
4. Write an analysis of your class, using the categories given you on pp. 37-39.
5. What is the difference between a homogeneous audience and a heterogeneous audience? Can you give several examples of each?
6. For what reasons does an audience attend a public speech?
7. What is the name of the speech which honors or praises a person who has died?
8. What is the name of a light, humorous speech which is presented after a meal?
9. What does the size of the audience have to do with the way the speaker delivers his speech?
10. What is meant by the occasion of a speech?

ACTIVITIES

1. Write an analysis of the type of audience you could expect at the following speaking situations:

a. A local National Association of the Deaf meeting.
b. A World Federation of the Deaf meeting in Germany.
c. A meeting of parents of the deaf arranged by a vocational rehabilitation center.
d. A speech to be broadcast over national television at 2:00 on a weekday afternoon.
e. A city council meeting in your home town.

2. Make a list of appropriate topics for each of these occasions:

a. Christmas.
b. 4th of July.
c. Graduation of college seniors.
d. A meeting of counselors of the deaf.
e. A 1-minute speech for public speaking class.

3. Read the speech "How Do I Tell Johnny I Care? on p.190. What kind of people do you think attended this speech? Use the audience analysis categories suggested in this chapter. Try to write something about each category based on clues in the speech.

SUGGESTED READINGS

Aly, Bower and Lucile F. A. *Rhetoric of Public Speaking*. New York: McGraw-Hill Book Co., c. 1973.

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Monroe, Alan H. and Douglas Ehninger. *Principles of Speech Communication*. Glenview, Illinois: Scott, Foresman and Company, c. 1967.

Samovar, Larry A. and Jack Mills. *Oral Communication*. 2nd ed., Dubuque, Iowa: Wm. C. Brown Company, c. 1972.

Soper, Paul L. *Basic Public Speaking*. 3rd. ed., New York: Oxford University Press, 1963.

Chapter Five

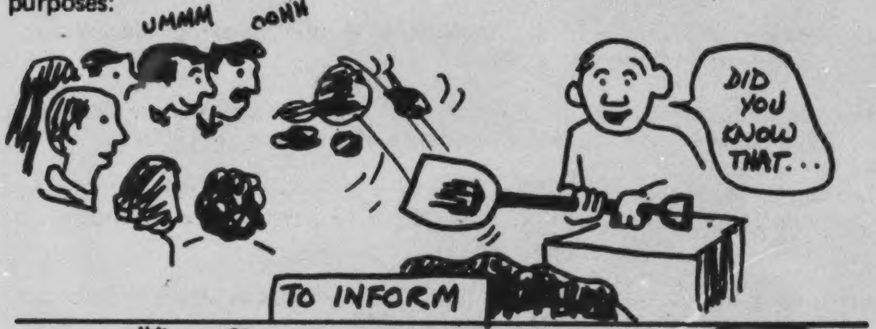
SPEECH PURPOSE

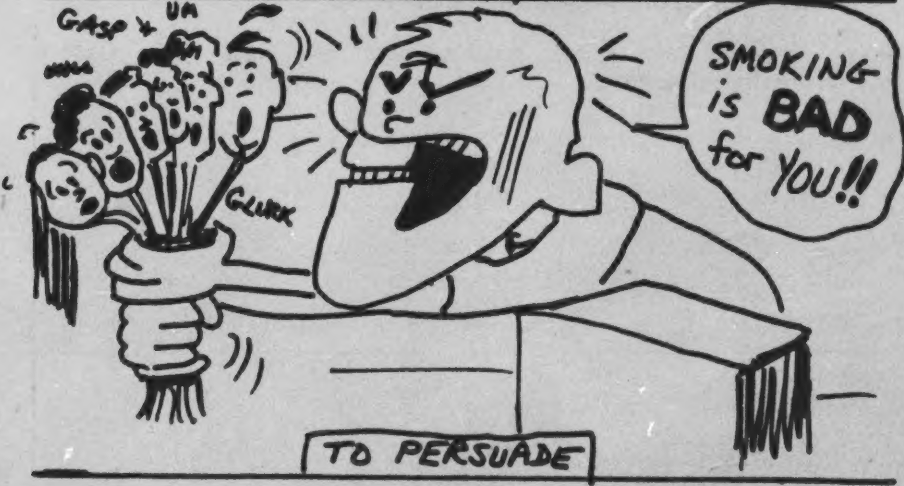
After you have chosen a topic, the next step in your preparation is to decide the purpose of your speech. EVERY SPEECH WILL HAVE TWO PURPOSES: A general purpose and a specific purpose. The general purpose states what response you want from your audience. It is a general guideline which helps you decide how to plan your speech. The specific purpose is like the thesis sentence of an English paper. It tells the audience the exact idea they will learn from the speech. In addition, it helps to keep you from wandering off the subject.

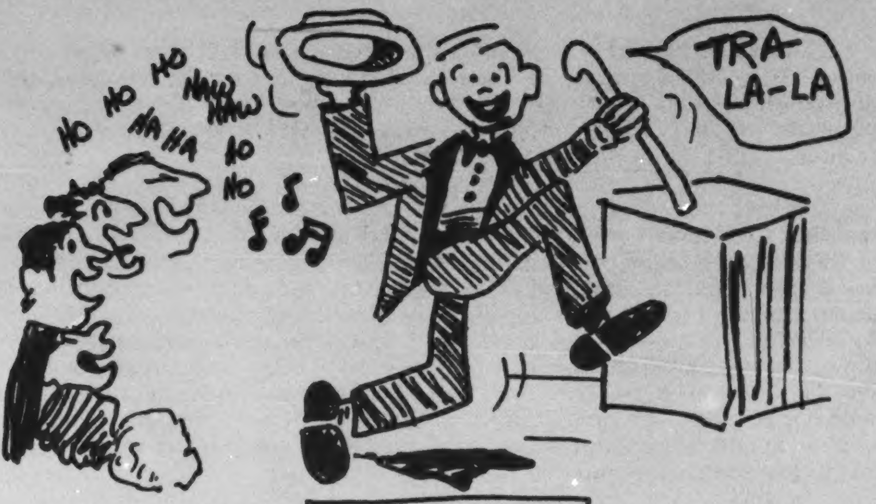
After you read this chapter, you should be able to explain the difference between a general purpose and a specific purpose of a speech. You should be able to write a specific purpose sentence for any speech you will present.

GENERAL PURPOSE

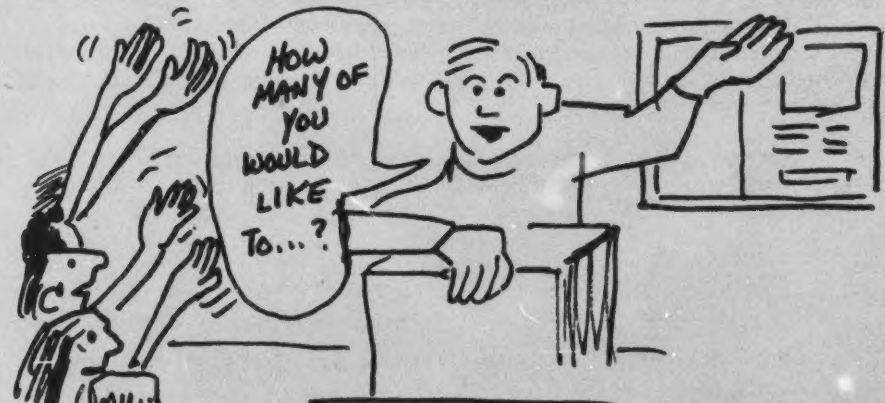
The general purpose is the main goal of your speech, based on the kind of audience response you want. There are four types of general speech purposes:







TO ENTERTAIN


HOW MANY OF YOU WOULD LIKE TO...?

TO ACTUATE

The main goal of the informative general purpose is to **increase the understanding or knowledge of the audience.** For example, if you wish to tell your audience about your vacation in Mexico, you could describe the various cities, geography, or people in order to increase their understanding about a place they may not have visited. Perhaps you decide to teach them how to prepare Mexican food or how to weave a Mexican straw bag. You are increasing their understanding by explaining and demonstrating how-to-do something. On the other hand, you might want to describe the customs of the Mexican people in order to erase any misunderstanding Americans might have about the Mexican culture.

Therefore, the goal of the informative speech is to give the audience new ideas, to *expand* upon old ideas, to clear up misunderstandings, or to teach the audience how-to-do something.

EXPAND: give additional information

The persuasive general purpose means that you are attempting to **change the ideas, beliefs, attitudes, or opinions of your audience.** Suppose that you try to persuade your audience that smoking is dangerous to health. You must make the audience believe your facts. By the end of your speech, you hope to change the smokers' attitudes about cigarettes and at the same time to maintain the non smokers' attitudes against smoking.

Sometimes you want to do more than change ideas or beliefs; you want action. The general purpose of a speech to actuate is to **make the audience do something you want.** For example, you may want them to buy a particular product; to vote for your favorite candidate, to try a new sport, or to adopt your solution for a serious problem.

Finally, the general purpose of a speech to entertain is enjoyment. **Most speeches to entertain are humorous in subject and information.** The purpose of this speech is to make the audience relax and laugh with you. In order to make your audience laugh and enjoy themselves, you may talk about funny experiences you have had or you may use exaggerated examples and stories. Another way to make people laugh is to talk about make-believe aspects of a topic, like describing the kinds of creatures that live on unexplored planets. The favorite topics of comedians are wife or mother-in-law stories, jokes about themselves, or embarrassing experiences. An after-dinner political speaker might talk about his funny or unusual campaign experiences or he might joke about other political candidates.

Sometimes a speech will seem to have more than one general purpose. For example, a speech to inform may also entertain the audience. A speech to persuade will also inform and may even make the audience do something. Even though it is possible for a speech to have more than one general purpose, you need to decide your main goal and prepare your speech to get this kind of audience response.

In summary, then, there are four general speech purposes. The type of purpose you choose for your speech depends on the type of audience reaction you want.

GENERAL PURPOSE	Audience reaction
TO INFORM	Increase understanding or knowledge
TO PERSUADE	Change ideas, beliefs, or opinions
TO ACTUATE	Cause action
TO ENTERTAIN	Cause enjoyment or laughter

SPECIFIC PURPOSE

After you have decided your general purpose, the next step is to narrow or limit your topic to a specific idea or purpose. **The specific purpose tells in one clear, simple sentence exactly what you want you audience to know or learn from your speech.**

TOPIC:

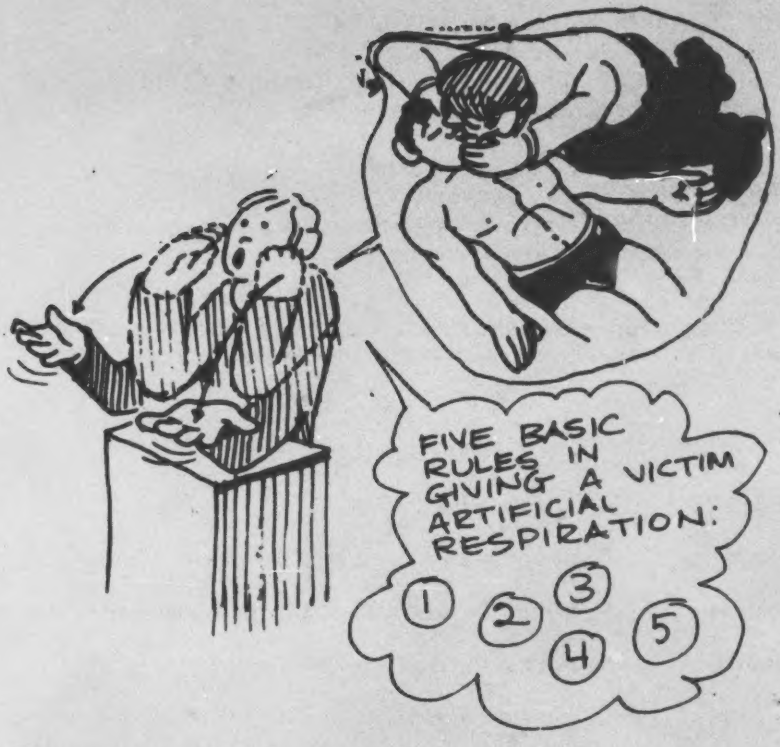
Artificial Respiration

GENERAL PURPOSE:

To Inform

SPECIFIC PURPOSE:

There are five rules in giving a victim artificial respiration


FIVE BASIC RULES IN GIVING A VICTIM ARTIFICIAL RESPIRATION:
1
2
3
4
5

The reason for having a speech purpose is to guide you as you are preparing your speech and to keep you from wandering off the subject when you are talking. Sometimes it is hard to limit the amount of information you have gathered from your research, you may be tempted to tell the audience everything you know. For instance, in the informative speech about Mexico, there are many things you could discuss, such as scenery, food, living conditions, customs, hotels, outdoor markets, travel experiences, as well as arts and crafts. But is is impossible for you to talk about all these points in a speech because there is not enough time. Even if you have no time limit at all, your audience can only pay attention for so many minutes before it becomes restless. Therefore, a wise speaker must pick one specific idea to talk about and not everything he knows about a topic.

Wording of the specific purpose sentence must say what you intend to do in your speech. Look closely at the following examples:

TOPIC: Mexico
GENERAL PURPOSE: To Inform
SPECIFIC PURPOSE: I wish to share with you some traditional Mexican customs observed on my trip.

TOPIC: Temporal Bone Bank
GENERAL PURPOSE: To Inform
SPECIFIC PURPOSE: This evening I will explain how a temporal bone bank seeks to eliminate deafness.

TOPIC: Amphetamines
GENERAL PURPOSE: To Persuade
SPECIFIC PURPOSE: Amphetamines taken without prescription can be dangerous to a person's health.

TOPIC: Student Body Government
GENERAL PURPOSE: To Actuate
SPECIFIC PURPOSE: The members of this fraternity should attend the next meeting of the Student Body Government.

TOPIC: Experiences of a Beginning Skier
GENERAL PURPOSE: To Entertain
SPECIFIC PURPOSE: This evening I wish to share with you several of my embarrassing experiences as a beginning skier.

Your specific purpose also depends upon how much time you are given to speak. The less time you have, the smaller the portion of your topic you should discuss.

TOPIC: SAILING

TIME LIMIT	SPECIFIC PURPOSE
1 minute	To demonstrate how to tie a basic sailor's knot
5 minutes	To demonstrate how to tie the three basic sailing knots
15 minutes	To explain the traffic rules of sailing
30 minutes	To explain the historical development of sailing as a sport

CONCLUSION

Each speech has two purposes: a general purpose and a specific purpose. The general purpose tells whether the speech will inform, persuade, actuate, or entertain. The general purpose you choose depends on the kind of audience response you want. You need to ask yourself if you want to increase understanding and knowledge; to change their beliefs, opinions or attitudes about something; to cause action; or to make them laugh and enjoy themselves. When you have decided your general purpose, you can begin to limit your topic to the exact information you wish to discuss. This is your specific purpose. It is usually written as a sentence and tells the exact idea you want your audience to learn from your speech. Writing a clear and *concise* specific purpose for your speech and one that is appropriate for the amount of time you are given to speak is extremely important. A well developed specific purpose sentence helps you know what kind of information to include in your speech; it keeps you from wandering away from the subject while you are talking; and it tells your audience what to expect from your speech.

CONCISE: brief but full of meaning

SELF TEST

1. What is a general speech purpose?
2. What are the four general purposes?
3. What is the goal of the general purpose to inform?
4. What is the goal of the general purpose to persuade?
5. What is the goal of the general purpose to actuate?

6. What is the goal of the general purpose to entertain?

7. What is a specific purpose?

8. Why does a speech need a specific purpose?

9. What relationship does the speaker's time limit have to the specific purpose of his speech?

ACTIVITIES

1. Write a specific purpose sentence that is appropriate for the general purpose of each topic.

    a. Topic: Washington, D.C. General purpose: To inform. Specific purpose:

    b. Topic: Beaches. General purpose: To persuade. Specific purpose:

    c. Topic: Red Cross. General purpose: To actuate Specific purpose:

    d. Topic: My little brother (or sister). General purpose: To entertain Specific purpose:

2. Pick one topic:, Alcoholics Anonymous; Automobiles; Drugs; Presidential elections; Water pollution. Write four different specific purposes that would be appropriate to each general purpose.

TOPIC:

General Purpose To Inform: To Persuade:
To Actuate: To Entertain:

Specific Purpose

3. Make up your own topics. Write a specific purpose that is appropriate to the following time limits: 1 minute 5 minutes 10 minutes 30 minutes

4. Read the speech entitled "What is Impeachment?" by Barbara Pollard Appendix B. What are the general and specific purposes of her speech?

5. Read the speech entitled "To Reach the Unreachable Star." by Jack Gannon, Appendix B. What are the general and specific purposes of his speech?

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Chapter Six

ORGANIZING AND OUTLINING THE BODY OF THE SPEECH

Almost anyone can stand before an audience and talk, but it takes a very skilled speaker to present his ideas in an organized and understandable way. Organization should not be thought of as busy work. Although some students feel they know exactly what they want to say without having to write anything down on paper, from my teaching experience these are the very students who have the most trouble organizing their ideas *coherently*.

COHERENTLY: ideas that are clearly related to one another

As listeners you have probably all experienced the frustration of trying to understand a class lecture which didn't seem to give you a clear idea of what you were supposed to learn at the end of the hour. Perhaps you have listened to the type of speaker who said he was going to talk about "Presidential Candidates," but ended up talking about "Apathy of Voters." Other speakers lead you to a point of extreme suspense or curiosity and then end their speeches without satisfying your curiosity. Still other speakers tell you in the beginning of the speech that they will give you a solution to a problem, but they finish their speeches without fulfilling that promise. Unorganized speeches like these cause listeners to quickly lose interest in what the speaker is saying.

Another result of no organization is talking under or over the time limit. Talking for less than the time limit usually means that not enough information was put in the speech. Talking overtime means that too much information was crammed into the speech.

The speaker, too, will have a difficult time remembering what he wants to say if he has not spent time thinking about his subject and arranging his information in a good plan.

All speeches are organized into three parts: introduction, body, conclusion. This chapter will discuss how to organize the body of your speech. The following chapter will explain how to develop the introduction and conclusion of your speech. When you finish reading this chapter, you will be able to **make written outlines of your speeches, using one or more of the patterns of organization.** You will also be able to **identify the pattern of organization which other speakers use.**

ORGANIZING THE BODY OF THE SPEECH

The body of the speech discusses in detail your main points. It is in the body that you will make use of all the verbal supporting materials you will gather from your reading and other research methods. **Arranging these ideas in a specific plan or pattern is called organization.** There are many ways to organize ideas, but the most common include: **time, space, topics, cause-effect, and problem-solution.**

Time (chronological) order. The most common time arrangement is starting at the specific date and moving forward chronologically. Speeches which present biographical sketches of a person's life are well suited to this organizational pattern.

TOPIC: Amos Kendall

SPECIFIC PURPOSE: Amos Kendall had several different careers.

I. In the 1820's, Kendall entered politics.
II. In 1842, Kendall became a newspaper publisher.
III. In 1845 to 1860, Kendall became the business and legal manager for Samuel F.B. Morse.

Another type of time order is used in explanations of a process. For example, explaining how to refinish furniture would begin at the first step of the process and end at the last step of the process.

TOPIC: Refinishing Antique Furniture

SPECIFIC PURPOSE: I will demonstrate how to refinish antique furniture.

I. Remove old finish
II. Sand
III. Stain
IV. Oil
V. Rub.

Descriptions of historical events or tracing the development of a subject through a period of time would also be arranged according to time order.

TOPIC: The Family--It's Past, Present and Future.

SPECIFIC PURPOSE: Family life in America has been in a state of constant change.

I. The family of the 19th Century
II. The family of the 20th Century
III. The family of the 21st Century

Finally, speeches which describe a personal experience would lend themselves to a time order.

TOPIC: The Most Frustrating Day of My Life.

SPECIFIC PURPOSE: Last Thursday I had a frustrating day.

I. I slept through my 8:00 class.
II. I failed a test in biology.
III. I smashed my car against a telephone pole.

Space (spatial) order. Space order is good for speeches which describe a scene, a location, or geographical areas. For this organizational pattern you arrange your ideas from north to south; east to west; from top to bottom; or from the center to the outside. For example:

TOPIC: Nursing as a Career

SPECIFIC PURPOSE: There are a variety of jobs available to a nurse in various parts of the world.

I. Army nurse in Vietnam

II. Peace Corps nurse in India
III. Vista nurse in Appalachia

Another example of a spatial arrangement of ideas would be a speech about different kinds of climates of the world.

SPECIFIC PURPOSE: Today I would like to describe the major climate areas of the world.

I. Marine or Oceanic climates
II. Continental climate
III. Desert climate
IV. Mountain and Plateau climate

Spatial organization can be used to describe people from different geographical areas:

TOPIC: Life Styles of Californians

SPECIFIC PURPOSE: One finds various styles of life in California.

I. The farmers of Northern California
II. The swinging singles of the Bay area.
III. The movie and TV people of Los Angeles.

Finally, use a spacial organization for describing a location such as a building.

TOPIC: TV Stations.

SPECIFIC PURPOSE: Today I will take you on a tour of a typical TV station.

I. The News room is located on the first floor.
II. The studios are on the second floor.
III. The control room is above the studios.
IV. The graphics room is on the third floor.

Topics (topical) order. This is the most common type of organization. It is used when you want to discuss related categories, qualities, functions, types. A discussion of new medical inventions would use a topical order. For example:

TOPIC: Medical Inventions.

SPECIFIC PURPOSE: Unique medical inventions promise to prolong life.

I. Artificial organs are being developed.
II. Atomic radiation treatment kills cancer.
III. New surgical methods improve the surgeon's ability to save lives.

A speech which explains the benefits of daily exercise would also use a topical arrangement of ideas.

TOPIC: Daily Exercise.

SPECIFIC PURPOSE: There are many healthful benefits from a daily exercise program.

I. Daily exercise keeps a person physically fit.

II. Daily exercise keeps a person mentally fit.
III. Daily exercise keeps a person spiritually fit.

Cause and Effect order. In this type of organization, you explain the causes or reasons of some effect or condition. For example, to explain the causes of urban crime, a speaker could organize his information into the following plan:

TOPIC: Urban Crime.

SPECIFIC PURPOSE: The increase in urban crime is caused by several factors including:

I. Poor environment.
II. Influence of hard drugs.
III. Ineffective police protection.

TOPIC: Air Pollution.

SPECIFIC PURPOSE: Air pollution is caused by several sources.

I. Exhaust from automobiles.
II. Chemical wastes from industry.
III. Unfavorable weather conditions.

You may also organize your speech by listing the effects from a specific cause.

TOPIC: Drugs.

SPECIFIC PURPOSE: The effects of "speed" on the physical health of the user is very severe.

I. Psychological dependence
II. Brain damage
III. Infectious disease

Problem-Solution. A speech which uses this method is usually divided into two parts. The first part of the speech describes some problem. The second part of the speech discusses possible solutions.

TOPIC: The Alcoholic Driver

SPECIFIC PURPOSE: Today I would like to discuss a possible solution to the problem of drunken drivers.

I. The seriousness of the drunken driver problem.
II. Possible solutions:
    A. Police spot check of drivers for drunkeness.
    B. Revoke the license of a drunken driver.
    C. Establish a comprehensive plan of preventative measures for the drunken driver.
III. Selection of the best solution.

OUTLINING THE BODY OF THE SPEECH

Purpose of outlining. An outline is the skeleton or frame of your speech. It shows only the most important ideas you will discuss. It also shows how the ideas are related to one another. Once you get into the habit of making an outline of a speech, you will find that it is very easy to develop a speech and have your ideas in the proper order. Some of the advantages of outlining are:

1. You can easily establish relationships among the many ideas you have about your topic.

2. It helps you see areas where you'll need additional information in order to explain an idea fully.

3. It allows you to see what information comes next in your speech.

4. It prevents you from reading your speech or from memorizing it word for word.

5. It keeps you from wandering away from your specific purpose and main points so you won't confuse your audience.

How to make an outline. All main points of your speech should be indicated by Roman numerals: I, II, III, etc. Main points are general categories or headings you wish to discuss.

SPECIFIC PURPOSE: Change is the "by-word" in American colleges today.

I. Traditional methods of learning are being replaced by modern teaching techniques.

II. Traditional social codes are being replaced by modern standards.

III. Traditional administrative policy making is replaced by representational systems.

Sub points represent more specific information on your outline and are used to help explain the main point. Sub points are always shown by capital letters: A,B,C,D, etc.

Example:

I. Traditional methods of learning are being replaced by modern techniques.

    A. Individualized learning packages are used for many courses.
    B. Computerized learning aids are used.
    C. Audio-visual instruction is becoming more and more popular.

II. Traditional social codes are being replaced by modern standards.

    A. Students can live in coeducational dormitories.
    B. Dress codes are up to the individual.
    C. Students decide their own rules and regulations.

Sub sub points present the most specific information. These could be facts, quotations, or other supporting details. A sub sub point is shown by the small numbers: 1,2,3,4,etc.

Examples:

I. Traditional methods of learning are being replaced by modern teaching techniques.

A. Individualized learning packages are used for many courses.

    1. A course is divided into units.

    2. A student can learn each unit at his own rate.

    3. A student can take a unit test as many times as he wants.

        a. He must pass a test with at least a "C".

        b. A student who wishes a higher grade can take a different form of the test again.

    4. A student is not required to attend class.

        a. He may study anywhere and any time.

B. Computerized learning aids are often used.

    1. Students can test themselves at any time without the teacher.

    2. Students work problems and get the answers immediately.

The outline can even indicate other details which support the information in points 1,2,3, the small letters a,b,c, as shown in the above example indicate this information.

Rules for writing your outline.

1. Use only one sentence to a symbol and only one symbol to a sentence.

WRONG: I.A. Our student election is not being run properly and we must do something about it.

RIGHT: I. Our student election is not being run properly.
II. We must do something about it.

WRONG: I.A. Watching television does not turn children to delinquency.

RIGHT: I. Watching television does not turn children to delinquency.

A. A study by Dr. Felix Eyesore shows that children do not copy what they see on T.V.

2. Use simple sentences.

WRONG: Although I had memorized every step I was to take, registration day at Jones University was confusing.

WRONG: Why was registration day at Jones University confusing?

RIGHT: Registration day at Jones University was confusing.

3. Use proper symbols. I, II, A, B, 1, 2, a, b, etc.

4. Use only three or four main points in a speech. Generally speaking

audience members have a hard time remembering more than four main points.

5. Be consistent. Use all sentences or all phrases. Making a full sentence outline will help you word your ideas more clearly.

   WRONG: I. Purpose of using drugs. (phrase)

   II. All the drugs under legal use are fine and very helpful. (sentence)

   III. Dangers of amphetamines. (phrase)

   RIGHT: I. Amphetamines prescribed by a doctor have beneficial uses. (sentence)

   II. Amphetamines taken without the supervision of a doctor may be dangerous. (sentence)

SUBORDINATE: below or beneath the main ideas

6. Less important ideas in the outline should be *subordinate* to more important ideas.

Example:

WRONG: I. Oak

  A. Trees

RIGHT: I. Trees

  A. Oak

WRONG: I. Students lose class time in activities that support the team. (less important information)

  A. Scholarship is forced to take second place to football. (more important information)

RIGHT: I. Scholarship is forced to take second place to football.

  A. Students lose class time in activities that support the team.

7. Use the proper indentation.

I. Main points

  A. Sub points

    1. sub sub points

    2.

      a.

      b.

8. It is a good idea although not a hard and fast rule to develop your outline in the following manner. If you use a "I", use a "II"; if you use

an "A", use a "B"; a "1", use a "2"; an "a", use a "b". If you follow this rule, you should always have enough information to thoroughly explain your ideas.

9. There must be a logical relationship among main points and sub points on a speech outline.

Which main point does not belong in this speech?

SPECIFIC PURPOSE: There are several modes of *intracity* transportation.

INTRACITY: within the city limits

I. Bus transportation...
II. Subway transportation...
III. Bicycle transportation...
IV. Airplane transportation...

You are right if you say main point IV is not related to the specific purpose. Airplane transportation is not used to get from one location to another within a city.

In the next example, which sub point does not belong under main point I?

I. The Basic food groups supply most of our daily vitamin requirements.

A. Milk and dairy products supply vitamin A.
B. Bread and cereals supply vitamin B-complex.
C. The sun supplies vitamin D.

You are right if you say sub point C. It does not discuss a basic food category. Therefore, it is not logically related to main point I or to the other sub points.

Sample Outline Pattern

Introduction:

I. Attention step:

II. Specific Purpose:

III. Clarification of words or signs:

IV. Preview of Main Points:

A.

B.

C.

Body

I.

A.

1.

2.

B.

II.

A.

1.

a.

b.

B.

III.

A.

B.

C.

Conclusion

I.

II.

CONCLUSION

The body of the speech contains the main points or the essential information. This information can be organized in at least five different patterns: time, space, topics, cause-effect or problem-solution. You must decide which pattern of organization is best suited to your topic and the kinds of information you wish to explain.

After you choose a pattern of organization, you will need to make an outline of your speech. In writing an outline, it is important to pay close attention to the rules of outlining. These are: 1) use only one sentence or phrase to a symbol and only one symbol to a sentence or phrase; 2) never use questions or complex sentences; 3) use the proper symbols; 4) use only three to four main points in a speech; 5) use all sentences or all phrases; 6) less important ideas should be subordinate to more important ideas; 7) use proper indentation; 8) if you use a "I", use a "II", etc. 9) main points and subpoints must be logically related among themselves and to each other.

Learning to outline correctly and choosing an appropriate pattern of organization is one of the secrets of presenting an effective speech. Careful organization will ensure (1) that you give your audience a clear idea of what you mean; (2) that you have enough information to explain your topic thoroughly within the time limit you are given; (3) that all your information is directly related to the specific purpose of your speech and finally (4) that you will have a guide to help you remember what to say next.

SELF TEST

1. What are the three parts of any speech?
2. What are the main reasons for making an outline of your speech?
3. What are the five patterns of organization explained in this chapter?
4. Explain how you would organize, your information for each pattern of organization.
5. Explain what an outline is.
6. What symbols are used in outlining?
7. Write the letter of the correct type of pattern of organization for the examples of main points.

Example 1

Specific Purpose: Our library is arranged on three levels.

I. The central reading room and specific references are on the first floor.

II. Classified literature and magazines are on the second floor.

III. Government documents and archives are on the third floor.

A. Topics
B. Cause-effect
C. Problem-solution
D. Time
E. Space

Example 2

Specific Purpose: Mail handling involves collection, sorting, and distribution.

I. The first step is mail collection.

II. The second step is primary sorting.

III. The third step is final sorting.

IV. The fourth step is primary distribution.

V. The fifth step is final distribution.

A. Space

B. Topics

C. Time

D. Problem-solution

E. Cause-effect

Example 3

Specific Purpose: The good leader combines four basic qualities.

I. He is intelligent.

II. He is decisive.

III. He is emotionally mature.

IV. He is compassionate.

A. Problem-solution

B. Topics

C. Time

D. Space

E. Cause-effect

8. Which outline sentence is not correct? Explain which outline rule it violates. Sometimes several outline sentences are not correct.

Example 1

I. The ferry is an unsatisfactory means of commuting between the mainland and the island.

II. A bridge would represent a solution to the commuting problem.

III. Would it be practical to build a bridge?

Rule: ____________________

Example 2

I. The ground floor of the student union features shops and restaurants.

II. Recreational facilities on the second floor.

III. The third level features student offices and meeting rooms.

Rule: ____________________

Example 3

I. A bridge would be the best solution.

A.1. It would be less costly to build than a tunnel.

B. It would not present a navigational hazard as would a causeway.

C. It would be more artistically pleasing than a tunnel or a causeway.

Rule: ____________________

Example 4

I. Bicycle riding is an excellent way to keep physically fit.

  A. Muscle tone of the legs improves and the circulatory system improves.

  B. Air capacity for proper breathing improves.

  C. It is a popular sport today.

Rule:____

ACTIVITIES

1. Choose several of the following general topics: politics, sports, college, Washington, D.C., senior citizens, ecology, drugs. Then perform the following steps:

   a. Write a specific purpose sentence for each topic you chose. Example: Topic: Politics Specific Purpose: New campaign rules are being proposed by the Congress.

   b. Now choose a pattern of organization that is most appropriate for your specific purpose. Example: Since the specific purpose talks about new campaign rules, the best pattern of organization is TOPICS.

   c. Develop three main points which will explain your specific purpose. Arrange them into the pattern of organization you have chosen.
   Example: New campaign rules are being proposed by Congress.

      I. Limit on campaign spending.

      II. Limit on campaign contributions.

      III. Public financing of elections.

2. Read the speech entitled "Challenges of the 70's" by Dr. Edward C. Merrill in Appendix B. p. 201. Write down the main points of this speech. Explain what pattern of organization the speaker used.

3. Study the speech outlines in Appendix A. pp. 167-180. Explain what pattern of organization each speaker used. Remember sometimes a speaker may combine several patterns of organization in one speech.

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Chapter Seven

INTRODUCING AND CONCLUDING THE SPEECH

All speeches have three essential parts: the introduction, the body, and the conclusion. In the last chapter, you learned how to organize the body of your speech. Most speakers find that it is best to plan the body of the speech before they decide how to introduce the speech. Even though the introduction and conclusion are the last parts of your speech to be developed, they require just as much thought and planning as you gave the body of the speech. Your introduction gives the audience its first impression of you as a speaker. In addition, a good introduction will **get the attention of your audience, secure good will and respect for you, and prepare the audience for what you will discuss.**

Equally important is the conclusion, for it will leave the audience with a lasting impression of you and your speech. The conclusion should **focus attention on the meaning of your specific purpose, leave your audience in the proper mood, and convey a sense of completeness.**

When you finish reading this chapter, you should be able to **develop an effective introduction and conclusion for your speech.**

ORGANIZING THE INTRODUCTION

One bad habit that many speakers have is an introduction which is too long. Some speakers are so enamoured with the beauty of their own signs or language that they become overly lengthly in their presentation. A good rule of thumb in developing a speech is contained in this "Ode of a Public Speaker".

Just get to the speech
Instead of preluding,
And finish it fast,
Including concluding.

How long you make your introduction will depend on (1) how you think your receivers will respond to you or your topic: friendly, hostile, indifferent; (2) the occasion of the speech; and (3) the difficulty of your topic. Usually the introduction runs about 10 percent of the total speech length. The typical introduction contains three or four parts: **attention step; specific purpose; clarification; and preview of main points.**

ATTENTION STEP. Get your audience interested in your speech from the beginning. Your first few minutes of speaking time will either arouse your audience or turn them off. The attention step does several things:

1. It creates the mood of your speech (humorous, solemn, dramatic).
2. It gives your audience some idea about the topic of your speech.
3. It prepares your audience to listen.

Too often speakers ignore the importance of the attention step and will begin by saying "My topic is..." or "I would like to talk about..." or "Good morning, ladies and gentlemen. Today I will talk about..." these are very boring ways to begin a speech; and most likely, upon seeing these words, your audience will begin to daydream. However, there are many interesting ways to begin a speech.

Use a question

Men, are you tired of being a 100 lb. weakling? Does your stomach hang over your belt and do your arm muscles droop? Would you like to look like Mr. America?

Ladies, do you have FLAB where you should have curves? Would you like to wear a size 8 dress? Would you like to look like this model? (Speaker shows a picture of model.)

Start with a quotation

Will Rogers said: "And they have this wonderful society called the Alumni Association, a bunch of men who have gone to school and after they have come out, form a society to tell the school how to run it."

You might say that as Director of Alumni Relations, I represent this society, but I would like to explain that we are far more interested in supporting the college than running it.

(Jack Gannon, speech delivered to the D.C. Chapter of Gallaudet College Alumni Association)

Use Humor

Good afternoon leaders of tomorrow and friends.

I don't like to give speeches. When I give a speech I get nervous. When I get nervous I can't eat. When I don't eat I get very, very hungry. And I have few "Pearls of Wisdom" to share which will make other people any smarter. So you see, when I give a speech I not only starve but I also feel bad--I really suffer. Now I forget why I agreed to talk in the first place.

You will notice that this luncheon is sponsored by five Greek organizations. I am a member of one. Each is a fine group. They help to develop fine men and women and they help us build a better Gallaudet College. I suspect I know why they asked me to talk. I am famous for speaking "Greek"--in other words, people never understand what I am talking about. If you don't understand me, don't feel bad. Half the time I don't understand myself!

(excerpt from "The Most Important Person In The World" by Jack Gannon)

Startle your audience with a shocking fact or opinion

In 2350 A.D. there may not be even one deaf person living on this earth. In fact, it is possible that deafness will be eliminated forever. How? Science is the answer to this impossible dream.

Get the audience's curiosity

I am the mother of a 17 year old girl. Yet most of you know I have only been married one year. You are probably wondering how I can have a child who is so old. I would like to explain how this morning.

Pay the audience a compliment

It is a high privilege for me to be here in Columbia, and to participate in this Greater Columbia Chamber of Commerce Annual Meeting of 1963.

I like South Carolina, and I always have. Yours is a State rich in history and exciting in opportunity.

Your distinguished Governor, Donald Russell...is a public leader of *conspicuous competence* and of uncommon dedication, and he is known as that far beyond the boundaries of South Carolina.

by LeRoy Collins. *The Congressional Record.* Dec. 13, 1963.

CONSPICUOUS COMPETENCE: noticeable skill

Begin with the occasion or reason for the speech

Tonight we gather here to observe the twenty-first anniversary of an old friend, the Alpha Sigma Pi Fraternity. Twenty-one is what we call "coming of age." It's the voting age. The legal age. It's the age of apron-string cutting.

(excerpt from address at the 21st Anniversary Banquet of Alpha Sigma Pi Fraternity, 1968, by Jack Gannon)

Use a personal greeting

Mr. President and Mrs. Nixon, Ladies and Gentlemen, first of all, I wish on behalf of the Chairman Mao Tsetung and the Chinese Government to extend our welcome to Mr. President and Mrs. Nixon and to our other American quests.

I also wish to take this opportunity to extend on behalf of the Chinese people cordial greetings to the American people on the other side of the great ocean.

(Prime Minister Chou, "New Start Can Be Made In Relations." Washington Post, 1972.)

Use an illustration

There is a story about a man from a small town who went to a very large city – New York City – for the first time. He saw thousands of automobiles, many tall buildings, impressive stores and beautiful statues. He saw people, too. People were everywhere. Soon he noticed that the people were very serious-looking and were always rushing somewhere. In his small hometown, people always stopped, talked, visited, smiled and enjoyed themselves. So he wondered to himself, "Why are all these people so busy? Why are they so serious? Why are they rushing from place to place? He did not know the answer to these questions. Anyway, he decided to get on a bus and see more of the city.

As he took money for the bus fare out of his pocket, he dropped a coin on the street. Can you guess what happened? Several people heard the sound of the coin hitting the street and saw the flash of money in the sunlight. He knew what was so important to these people. Money.

(excerpt from "Challenges of the 70's" by Dr. Edward C. Merrill, Jr., April 8, 1973.)

These are some of the attention getting devices or beginnings you might use for your speech. You may use one of these techniques or combine several of them in your attention step.

SPECIFIC PURPOSE. Next tell your audience exactly what you want them to know as a result of your speech. Some speakers think it's a good technique to keep their objective or purpose hidden from the receivers and to make them guess what the purpose is. In most cases this is not a good idea. Since you have only a limited time to talk, you must make your purpose clear to the audience at the very beginning of your speech. State simply and concisely in one sentence what your speech is about.

The automobile is the cause of many of our problems.

Amphetamines are very dangerous if they are taken without prescription.

> In order to enjoy skiing, you should know how to use the ski equipment properly.
>
> Today I would like to teach you some of the basic techniques of fencing.
>
> I would like to share with you some of my experiences in my job.
>
> What I want to do is talk about the most important person in this room. His name is YOU.

CLARIFICATION Not all speeches need a clarification step. But if your topic concerns a word that the audience may not know or if you want to use your own definition of a word, then define it for your audience in the introduction of your speech. Not everyone, for example, would understand the exact meaning of UFO's (Unidentified Flying Objects), ESP (Extra Sensory Perception), or Euthanasia (Mercy Killing) unless you defined these topics carefully in your introduction.

For example, in a student speech entitled "Compensation," the speaker asks the audience:

> COMPENSATION! What does this word mean to you as a deaf person? It could and should be one of the most important aims of your life. Webster defines the word "compensation" in this way: "the actual result of seeking a substitute for something unacceptable or unattainable." How can we deaf people compensate for our deafness?

Other examples of clarifying a topic include the following excerpts from student speeches:

> "Pep" pills, one kind of amphetamine, are known as "up drugs". They stimulate the central nervous system. They can come in forms of either pills or liquid.

Sometimes you may want to create a new sign for your topic or for an idea you will use over and over again in your speech. You should explain this sign to your audience so they will understand it when they see you using it.

> My sign for impeachment will be the sign for trial made with the letter "i" instead of "t".

PREVIEW OF MAIN POINTS Most receivers have a short attention span and poor memories. It is particularly difficult for them to remember information from a speech after seeing one quick delivery of it. That is why it is a good idea to tell your audience what your main points will be so they can prepare themselves to follow your explanation. They will know when you are ready to discuss the next major point.

On your outline your preview of points will look like the following examples:

> Preview of main points: Today I would like to explain three important facts about amphetamines.
>
> A. The uses of the drug
>
> B. Dangers of the drug
>
> C. Smuggling of the drug
>
> Preview of main points: In order to persuade your parents you must consider these five important steps.

A. The plan

B. The attack

C. The discussion

D. The wait

E. Do's and don'ts

Preview of main points: I want to present three challenges that will come to you as individuals in our society.

A. Creating new frontiers

B. Improving our environment

C. Making democracy work better as a form of government

Your introduction may not always contain these four parts in exactly the arrangement that has been shown here. Sometimes you may want to begin with clarification and use it for your attention step. Or sometimes you may not need a clarification step at all. In another speech you might feel it would be more dramatic to begin with your specific purpose and then continue with an attention step. How you decide to arrange the parts of the introduction will depend on your speech topic and your own good judgment.

ORGANIZING THE CONCLUSION

The conclusion of your speech is your last opportunity to make sure your audience understood what you have been trying to tell them. The conclusion should pull together all the ideas you have been talking about throughout your speech. However, it should not be overly long. The conclusion of the average talk probably represents about 5 percent of the total length.

A well organized conclusion will:

1. **Focus the audience's attention on the meaning of your specific purpose.**

2. **Leave your audience in the proper mood.** For example, if your speech had been serious or solemn, you should not end with humor, but continue in the same serious mood. If your speech has been humorous or entertaining, leave your audience with a happy mood. If, on the other hand, you have been talking about a sad or *pessimistic* subject, you might want to leave your audience with a hopeful outlook that something can be done to improve or change things.

PESSIMISTIC: tendency to look at the dark side of things or the difficulties and disadvantages of things

3. **Convey a sense of completeness and finality.** Don't leave your audience "Hanging in mid air" wondering what happens next. On the other hand, don't end the speech and then continue speaking. Some speakers appear to have two or three conclusions because they never really end their speeches. Don't introduce new ideas that haven't been previously discussed in the body of the speech. Lastly, you should never close your speech by signing "that's all", "the end", or shrugging your shoulders to indicate that you are finished talking.

Since the conclusion of a speech is your last opportunity to make a lasting impression on the receivers. You want it worded as carefully and as interestingly as possible. Therefore, it is perfectly acceptable to write out your conclusion in paragraph form rather than in outline form. You may even want to memorize the conclusion as well as the introduction so that you can deliver it as effectively and smoothly as possible.

Some effective ways to end a speech include the following:

Use a summary. Summarize the most important ideas or main points of your speech. This will refresh your audience's memory and will ensure that they remember what you said.

> If amphetamines are used legally, that is, under the supervision of a doctor, they are safe and helpful in treating certain symptoms. However, if they are not prescribed by a doctor, they can be very dangerous to a person's health. Unwanted reactions to the drug occur when abusers take too large a dose in order to feel the effect--the "up feeling". Other bad effects include psychological dependence, unstable life, doing things beyond one's physical endurance and hepatitis. If taken just for "kicks" or experimentation, these bad effects of the drug can destroy an otherwise happy and normal life.
>
> (excerpt from student speech)

Restate your specific purpose. You may want to use different words than you did in your introduction.

ASPIRATIONS:
goals

66

CULT:
worship

> I said at the beginning of this little talk that my purpose was to make you think. And since the only thinking which counts leads to action I shall judge my success or failure today not by any applause which you may choose to give me as I close. I shall judge it in the years ahead by the attitude and the *aspirations* above all the reactions--of the children and the grandchildren who will act out their lives after you are gone.
>
> It's not too hard, in the final analysis, to break up the *cult* of non-involvement.
>
> Just get yourself involved.
>
> That's all.
>
> (excerpt from "Non Involvement" by Max Rafferty)

Use a quotation. The quotation should sum up what you have been talking about.

> Tonight I salute you fellow brethren of the quill as you celebrate another volume. On behalf of your many readers, may I thank you for what you are and what you have done and wish you many more--uh--happy deadlines!
>
> In closing I would like to share with you Lord Byron's quote which binds us all: "Words are things and a small drop of ink, falling like dew upon a thought, makes thousands, perhaps millions think." (Jack Gannon -- Speech presented at DEE CEE EYES banquet, Oct. 31, 1971)

Use an illustration.

ELOQUENT:
effective or significant

> As I leave your country, I shall never forget an incident that occurred as I was driving through your beautiful Ural Mountains. A group of children on the side of the road threw wild flowers into my car and cried in English the words "friendship" "friendship." Mr. Zhukov told me that the first word children who study English are taught is the word "friendship." There could be no more *eloquent* expression of the attitude of the Soviet people, an attitude which we share in common with you...
>
> (excerpt from "Let Us Start A Long March Together." by Richard Nixon taken from Washington Post, 1972.)

Use a combination of any of these methods. This conclusion from "Mingled Blood" repeats the speaker's specific purpose, to get his audience to give blood; uses an illustration about his brother; and ends with a quotation.

> I cannot change that part of my life which is past. I cannot change my *hemophilia*. Therefore, I must ask you to help those hemophiliacs that need help. For I remember too well my older brother Herbert, so shattered in adolescence by hemophilia, that his tombstone reads like a blessing: "May 10, 1927 -- April 6, 1950, Thy Will Be Done." And I ask you to help hemophiliacs because one day my grandson may need your blood. But I also must ask you to recognize a hemophiliac for what he is today; to realize that past is prologue, that weakness sometimes begets strength; that man sometimes conquers. And so I pray:
>
> "God give me the courage to accept the things that I cannot change; the power to change the things which I can; and the wisdom always to know the difference between the two."

HEMOPHILIA: an inheredited tendency to bleed excessively from small wounds

excerpt from "Mingled Blood" by Ralph Zimmermann
Winning speech at the 1955 annual contests of the Interstate Oratorical Association.

CONCLUSION

A well organized speech has three principle parts: an introduction, a body, and a conclusion. The function of the introduction is to get the audience's attention, to secure their good will and respect for you, and to prepare them for what you will discuss. The introduction usually contains three or four parts. It begins with an attention-getting technique. It tells the specific purpose of the speech. It defines any important words or signs, and it presents a preview of the main points of the speech.

The conclusion of the speech is also a very important part, for it is your last opportunity to make sure your audience understands what you are trying to explain. In addition your conclusion focuses attention on your specific purpose; it leaves your audience in the proper mood; and it gives the audience a sense of completeness and finality. Some effective ways to conclude are to use a summary, to restate the specific purpose, to use a quotation or illustration, or any combination of these methods.

SELF TEST

1. What is the purpose of the introduction of a speech?
2. What percent is the introduction of the total speech?
3. What are the parts of the introduction?
4. Explain the function of each.
5. What are some interesting ways to begin a speech?
6. What is the purpose of the conclusion?
7. What percent is the conclusion of the total speech?
8. What are some things you should not say when you conclude your speech?
9. What are some effective ways to conclude your speech?

ACTIVITIES

1. Read the speeches located in appendix B. For each one a) tell what kind of attention step was used; b) find the speaker's specific purpose; c) did the speaker use a clarification step? If so, what is it? d) did the speaker use a preview of main points? e) in what paragraph does the conclusion of the speech begin? f) what technique does the speaker use to conclude?

2. From a list of topics your instructor will give you, choose one. Develop three different ways of introducing the topic.

3. Using the same topic from activity 2, develop a three minute speech which has an introduction, body and conclusion.

SUGGESTED READINGS

Monroe, Alan H. and Douglas Ehninger. *Principles of Speech Communication.* Glenview, Illinois: Scott, Foresman and Company, c. 1967.

Smith, William S. and Donald S. Canty. *Method and Means of Public Speaking.* New York: The Bobbs-Merrill Co., Inc., c. 1962.

Soper, Paul L. *Basic Public Speaking.* 3rd ed. New York: Oxford Press. 1963.

Walter, Otis M. *Speaking to Inform and Persuade.* New York: The MacMillan Company, New York, c. 1966.

Chapter Eight

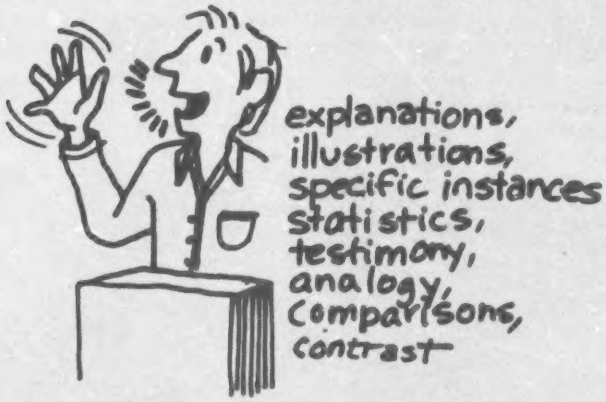
VERBAL SUPPORTING MATERIALS

In the previous chapters you have learned the procedures necessary to begin your speech preparation and to organize your ideas into some kind of logical pattern. If you ended your speech preparation at this stage, you would have only a skeleton of a speech. It would not have the materials to give it shape and form. This chapter on "Supporting Materials" will give you the information necessary to complete your speech.

By the end of this chapter you should be able to **define the term supporting materials, name and explain the various types of supporting materials that are presented, and explain the criteria for using the supporting materials correctly for your speech.** If you can master these things, you will find developing a speech will be a much easier job.

WHAT ARE SUPPORTING MATERIALS?

Supporting materials are types of information the sender uses in his speech to help explain and clarify his ideas for his audience's understanding. There are two kinds of supporting materials -- **verbal** and **visual.** Verbal supporting materials are explanations, illustrations, specific instances, statistics, testimony, and comparison, contrast, and analogy. Visual supporting materials are objects or pictorial representations of ideas, such as charts, diagrams, photographs, objects, models, slides, movies, or video tapes of the sender's ideas. This chapter will discuss only verbal supporting materials. The following chapter will discuss visual supporting materials.

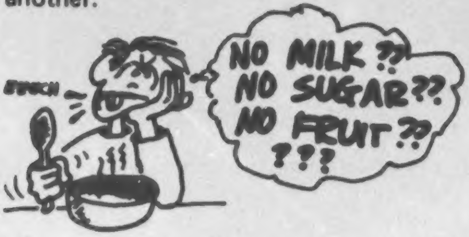


WHY USE SUPPORTING MATERIALS?

A speech which does not use supporting materials might be compared to eating a bowl of cooked oatmeal without adding the milk, sugar, and fruit. It is tasteless and is very *monotonous,* if not unpleasant, to eat. You are not very excited when this food is set before you. A speech without supporting materials might also be compared to broken glass. The ideas are

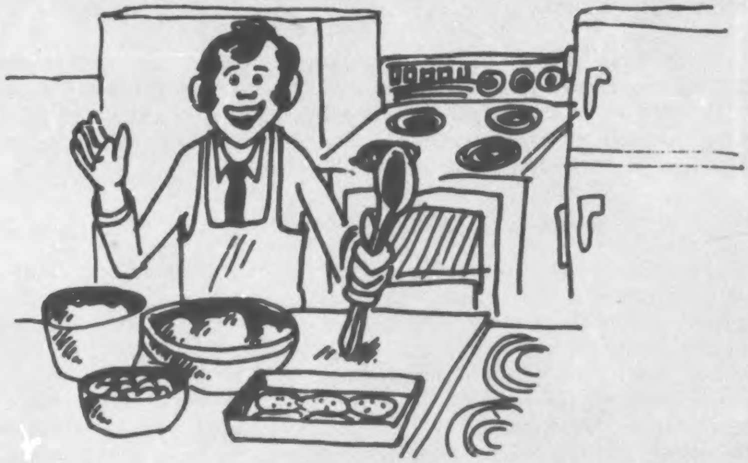
MONOTONOUS: tiresome or unchanging

fragmented; none of them seems to fit together or show relationship to one another.


NO MILK ??
NO SUGAR??
NO FRUIT??
???

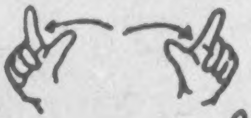
GOURMET MEAL: excellently prepared meal

On the other hand, a speech which uses supporting materials is like serving the audience a *gourmet meal.* The meal has a variety of flavors, odors, and colors; it was prepared with care; and all the various foods fit together and compliment one another.

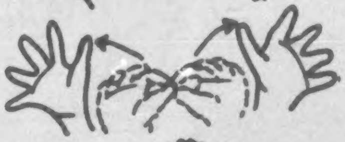


In the following pages you will learn that using supporting materials in your speech helps you to:

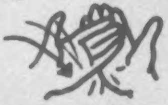
Enlarge upon your own ideas.



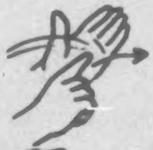
Clarify what you mean.



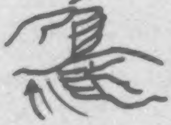
Prove your opinions.



Show relationships among your ideas.



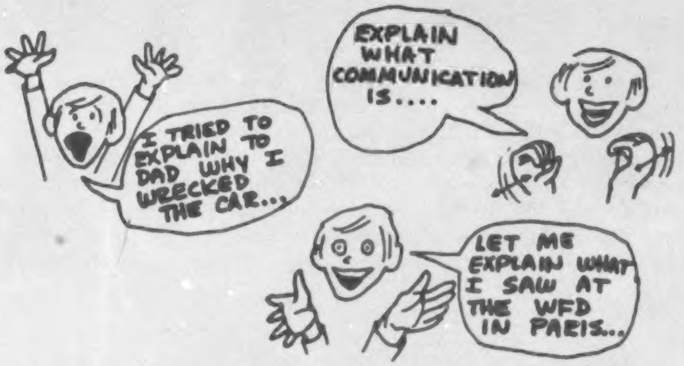
Add interest and variety to your speech.



KINDS OF VERBAL SUPPORTING MATERIALS

EXPLANATION

An explanation is a paragraph or a unit of "talk." You have used the method of explanation many times in talking to people.


I TRIED TO EXPLAIN TO DAD WHY I WRECKED THE CAR...
EXPLAIN WHAT COMMUNICATION IS....
LET ME EXPLAIN WHAT I SAW AT THE WFD IN PARIS...

Explanations are used to make an idea more understandable, to define exact meaning of words, to describe a person, place or thing in detail, or to emphasize the importance of something. Now that you have a general idea of what an explanation is, read the following examples from speeches to understand how it can be used.

For example, in a speech entitled "Mingled Blood" by Ralph Zimmermann, the speaker explains what a hemophiliac is by using several different definitions of the term. (Italics have been added)

> I am a hemophiliac. To many of you, that word *signifies* little or nothing. A few may pause a moment and then remember that it has something to do with bleeding. Probably none of you can appreciate the *gigantic impact* of what those words mean to me.
>
> What is this thing called hemophiliac? Webster defines it as "a tendency, usually *hereditary,* to *profuse* bleeding even from slight wounds." Dr. Armond J. Quick, Professor of Biochemistry at Marquette University and recognized world authority on this topic, defines it as "a *prothrombin* consumption time of 8 to 13 seconds." Normal time is 15 seconds. Now do you know what hemophilia is?

Later in the same speech, the speaker uses explanation to clarify what the audience member can do to help a person who is a hemophiliac.

> You might ask–but what can I do?What do you expect of me? The answer lies in the title of this *oration:* mingled blood. For all that boy needs is blood, blood, and more blood. Blood for serum fractions; not Red Cross Bank blood, for stored blood loses its clot-producing factors. But fresh blood directly from you to him in a matter of hours. Your blood, dark and thick, rich with all the complex protein fractions that make for coagulation–mingled with the thin, weak, and *deficient* liquid that flows in his veins. Blood directly from you to the medical researcher for *transformation* into fresh frozen plasma or antihemophilic globulin. During those years, his very life is flowing in your veins......

From another speech about "amphetamines" a student presents an explanation of the legal medical uses of amphetamines so the audience will have a better understanding of the drug.

SIGNIFIES: means

GIGANTIC IMPACT: great effect

HEREDITARY: to be born with

PROFUSE: excessive

PROTHROMBIN: protein present in blood plasma for blood to clot

ORATION: a speech

COAGULATION: clotting

DEFICIENT: incomplete

TRANSFORMATION: to change

AMPHETAMINES: a drug which stimulates the central nervous system

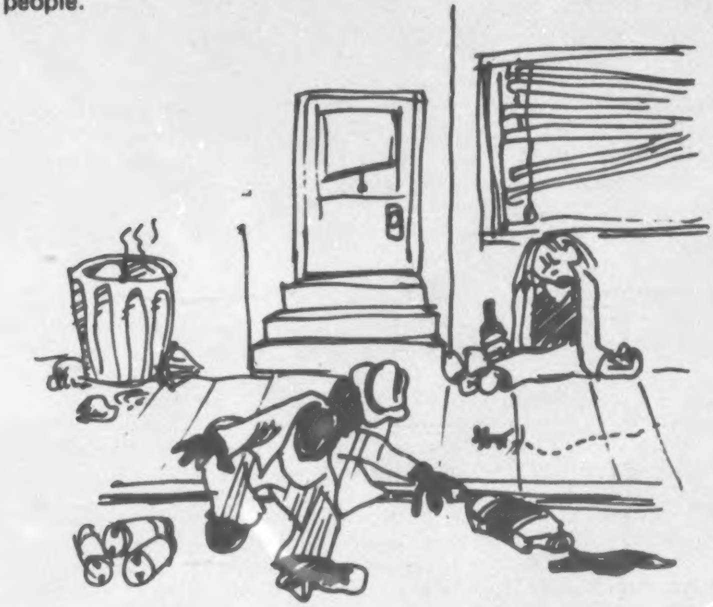
PROLONGED: extended or lengthy

Amphetamines first became available for medical use in the 1930's and could be taken under the supervision of a doctor. For instance, doctors prescribed amphetamines to help some people such as pilots and truck drivers fight fatigue and sleepiness during dangerous and *prolonged* tasks. Others were given amphetamines to curb appetite and aid in weight reduction. Finally, some people with emotional problems used them to fight against deep depression.

ILLUSTRATION

SKID ROW: a slum area of a city

An illustration is a detailed example of an idea, statement, or plan. There are two kinds of illustrations: factual and hypothetical. The factual illustration is an example which tells what actually has happened. It is a fact and is usually used in persuasive speeches to prove the existence or truth of something. Here are some examples of factual illustrations. The first example is taken from a speech entitled "The Haven of the Defeated" by Peter A. Karos. The speech is about poor people who live on *skid row.* The speaker uses factual illustration to give the audience a true picture of the lives of these people.



CONSCIENTIOUS WORKER: responsible

MERCHANT: a shopkeeper

BOWERY: an area of the city known for its cheap bars and homeless bums

> Next, shake the hand of William Nelson. I met Bill when he washed dishes for me. Bill is a man who has had three years of college. He's intelligent, a goodlooking man, and has a most pleasing personality. He was a *conscientious worker.* I could never quite figure out why Bill was on skid row. I soon got my answer. One day I was talking with a friend of Bill's. It seems that Bill had been a successful *merchant* in a small Minnesota town. However, because of general economic conditions his business failed. Shortly thereafter his wife became ill and required expensive medical treatment which Bill couldn't provide. Possibly because of the lack of medical treatment--she died. This dual misfortune caused Bill to withdraw to the irresponsible life of the *bowery.* I wonder how many of us here tonight could have met this test.

Jack Gannon, director of Public Relations at Gallaudet College, very effectively makes use of factual illustration in a speech entitled "The Lessons Others Teach Us." In order to illustrate the meaning of courage, he uses the following story:

> From a 14-year-old boy I learned the true meaning of courage. Gary

> was deaf and had muscular dystrophy. That means he had almost no muscles. His arms and legs were as thin as broom handles. He had almost no control over them and he fell frequently, landing in one heap upon the floor. His classmates and teachers would run to his aid and offer to lift him up, an act that would take only a few seconds, but he said, "no." And he would go through a prolonged ordeal--he got on his hands and knees, then he crawled to some support and grabbed it and slowly pulled himself up. This happened not once, but many times. More times than I want to remember and mind you he never complained. To me that was a lesson in real courage.

The hypothetical illustration, on the other hand, is an imaginary example of what could have happened or what will probably happen in the future. It is used primarily to create a clear, mental picture of the idea for the audience. It is usually not used as evidence in a persuasive speech since it is only an imaginary example.

Martin Luther King in his speech "I have a Dream" delivered at the Washington Monument in 1963 to a crowd 200,000 black and white citizens used a hypothetical illustration in the form of a dream. His purpose was to help his audience see what equality could mean for the future of the Black American.

> I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal"
>
> I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood; I have a dream----
>
> That one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an *oasis* of freedom and justice; I have a dream-----
>
> That my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character; I have a dream today.

OASIS: a literary term which means "land"

Another example of the hypothetical illustration is a passage from the speech "Crime and Criminals" presented in 1902 to inmates of the Cook County jail in Chicago by the famous American trial lawyer Clarence Darrow.

Darrow presents the following opinion:

> .....We have no system for doing justice, not the slightest in the world.

Then he tries to prove what he says by having his audience imagine this situation:

> Let me illustrate: take the poorest person in this room. If the community had provided a system of doing justice, the poorest person in this room would have as good a lawyer as the richest, would he not? When you went into court you would have just as long a trial, and just as fair a trial as the richest person in Chicago. Your case would not be tried in fifteen or twenty minutes, whereas it would take fifteen days to get through with a rich man's case.......

In a speech entitled "The Most Important Person In The World" the speaker Jack Gannon uses a hypothetical illustration to impress his audience with the idea that they should be satisfied with who they are and what they have.

> Or I could tell you an old story about a rich farmer who had everything. He had a nice family. His wife was a good cook. He owned a big farm and had many farm animals. He was comfortable but he was not satisfied because he had heard that somewhere there was a diamond mine. He wanted to find that diamond mine and become very, very rich. So he sold his farm, put his family with friends and went to search for that diamond mine. He searched all over the world until he was tired and broke. He could not find it so he came home and learned that the man who had bought his farm had found diamonds on it. There is a lesson here. Look in your own back yard before searching for riches elsewhere.

SPECIFIC INSTANCE.

A specific instance is similar to an illustration, except that it is very brief and doesn't describe in detail like the illustrations you have just read. When a speaker uses a specific instance in his speech, he assumes that the audience already knows the full story behind the person or event that he mentions. For example, in a student speech about impeachment, the speaker uses several specific instances of historical events. She assumes her audience is familiar with these events. The first specific instance refers to the impeachment of Andrew Johnson:

> In 1868 President Johnson escaped conviction by only one vote in the Senate.

The second specific instance refers to the struggle between England and the American Colonists:

> Remember, they, the Colonists, had just thrown off the powers of King George III and remembered their terrible experiences with the mother country. And so, they adopted impeachment as their only defense against one-man rule.

In his speech "State of Deafness" Fred C. Schreiber, Executive Secretary of the National Association of the Deaf, uses specific instances to prove his statement that there has been increased awareness in rehabilitation of deaf people. Each program he mentions is a specific instance.

> We have some excellent special programs turning out specialized products specifically geared to our needs. CSUN'S Leadership Training Program 'is one. New York University's Deafness Research and Training Center is another. The NAD's Communicative Skills Program is a third. We have today a fair number of new organizations such as the PRWAD, the RID and the IAPD to work with and for deaf people...

On the other hand, Mr. Schreiber uses specific instances to show that in some areas not enough is being done for the deaf.

> "In this entire nation there are less than a dozen mental health programs that can and do serve deaf people. There are even less half-way houses...
>
> In the area of mental health there are thousands of deaf in institutions some whose only fault is being deaf and some who originally were only deaf but now are real mental cases. We have...one [VR] Counselor for every 500 prevocationally deaf persons.. Those Federally sponsored programs such as CSUN, TVI, SCC, Langley-Porter, the NAD's Communication Skills Program, the COSD, etc. have all been or are being phased out of existence.

Another way to use specific instance is to refer to personal experiences with which the audience is also familiar. Jack Gannon uses this technique in his speech "Let's Not Be Our Deaf Child's Worst Handicap." He tells his audience

> Furthermore, like all deaf people, I have had my share of
>
> --sitting at a family reunion wishing I knew what everyone was laughing about;
>
> --standing in a group of three and being completely ignored by the other two;
>
> --being taken to a church revival in an attempt to cure my deafness and being told I didn't have enough faith;
>
> --nodding my head to imply that I understood when I really didn't;
>
> --being told that my deafness was a penalty for one of my sins;
>
> --thinking I was going blind because the optometrist didn't bother to tell me what he was putting in my eyes.
>
> But I don't want to mislead you at this point into believing that deafness is all bad. It's not. When I was a youngster, for example, I got to see the movies for 10 cents when it cost the hearing kids 20 cents. I didn't have to pay for the sound. And when I got a traffic ticket, they moved me to the front of a long line because I couldn't otherwise hear my name called.

As you can see, both the illustration and the specific instance are examples of what the speaker is trying to explain, clarify, or prove. The difference between the two is that the illustration gives a complete story while the specific instance only mention's a name, an event, or an experience. But it does not give any details. The audience is expected to already understand the meaning of the example.

Tests for illustrations and specific instances. You must be very careful in selecting illustrations and specific instances for your speech. You should always test the examples you plan to use by asking yourself these questions:

1. Is there a close connection between the example I want to use and the idea I am trying to explain?
2. Is it a fair example? Don't look for unusual or rare examples. Try to find examples that honestly represent the situation you are describing.
3. Is it vivid and impressive in detail? Look for examples which will give the audience a clear picture of the person, place, or thing you are describing.

STATISTICS.

Statistics are a collection of facts which are expressed in numerical form. Statistics can be used to:

1. **Summarize large quantities of information:**

> 122 people died in the flooding caused by Tropical Storm Agnes.

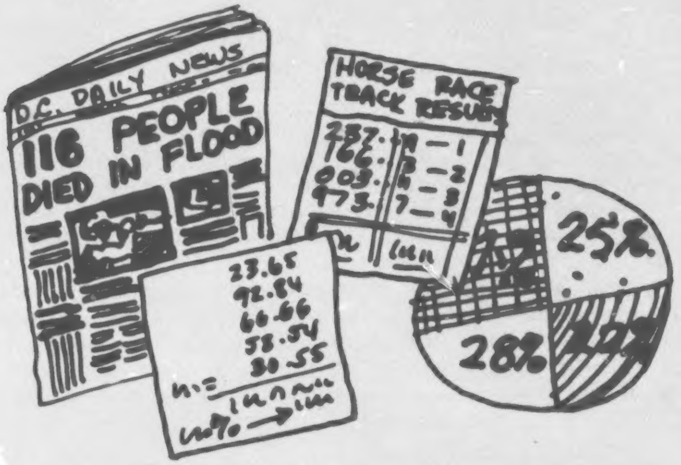
> What is the general--interest daily newspaper press of the United States? It is made up of 1,754 units, dividing into 311 morning and 1,453 afternoon newspapers. Last year, despite the 114-day New York strike and the long Cleveland Strike, plus a few others, these 1,754 published a daily total of almost 59 million seperate newspapers... Fifty-nine million is one paper for every 3.2 population.

2. **Predict future trends:**

The National Commission on Fire Prevention and Control estimates that approximately 1,300 people will be injured and 15 killed between June 30 and July 9 this year.

3. **Measure or show proportion:**

The use of fossil fuels in this country increased by a factor of 8 between 1900 and 1955. Coal was the principal source of energy in 1900. In 1955, petroleum and natural gas contributed 67% of the total energy, while coal supplied only 30%. Electrical power increased from negligible amounts in 1900 to about 500 watts per person.



SUBSTANDARD: below the established standard of living

4. **Compare persons, places, or things:**

In 1970 in large cities of the U.S. 29% of the housing for blacks was declared substandard. Only 8% of white housing was *substandard.*

In small cities and rural areas 64% of black housing lacked basic facilities such as hot running water, flush toilets, bath tubs. Compared to 14% for whites.

The nation's daily newspapers have shrunk from a high of 2,200 in 1910 to today's 1,754...

City major crime up 12% over '71. Major crime in Alexandria reported in the month of May exceeded the same month last year by 17.6 per cent. This brings the crime picture for the first five months of 1972 to a rate 12.7 per cent higher than the same period in 1971. according to Police Department figures.

Tests for statistics. It is important that you use statistical information correctly in your speech. Here are some general tests you should use to check the accuracy of your statistics:

1. Were enough samples taken? It might sound impressive if a speaker says that 75% of the students polled favored pass/fail grades instead of letter grades. However, you should know how many students were polled and compare it to the total population of the campus in order to test the accuracy of the statistic. You might find that the speaker polled only 20 students out of a total student body population of 1,000. His statistic of 75% is not very representative of students' attitudes because he did not poll enough students.

2. Were the statistics collected by an unbiased source? For example, during the presidential nominations race, statistics are often given about the number of *delegates* who support a particular candidate. You should know who is giving out the statistics. Is it the political workers of the candidate?Is it a team of newspaper reporters? Or is it an independent public opinion agency? The statistics will vary according to who did the study. It will be up to you to decide which statistics seem the most unbiased and therefore the most accurate.

DELEGATES: persons given power or authority to act for others

3. Are the things being compared similar enough to be compared? For example, if you read statistics that said crime in city X is higher than crime in city Y, you need to know if the two cities are similar to each other before you accept the statistics as accurate. Some questions you might ask are: Do the two cities have the same number of people? Are the same crimes counted in both cities? Do the cities have the same racial, cultural, and economic groups or is city X mainly poor blacks and city Y white middle class? Do the two cities have about the same kind of law enforcement?

4. Do the statistics cover a sufficient period of time? First of all, statistics should be up-to-date. Don't use statistics given five years ago; look for this year's figures. Secondly, the statistics should not be taken during rare or exceptional time periods. For example, you would not want to use rainfall statistics as typical for a year in which there were unusual tropical storms. Similarly, you would not describe average airline passenger business from statistics collected the week before a major national holiday.

Using statistics in your speech. It is important that you use statistical information correctly in your speech. Here are some general rules you should follow:

1. Always quote the source of your statistics in your speech:

> According to the Environmental Protection Agency, at least 40 million Americans are dangerously exposed to noise.

> According to a recent Gallup Poll, 29% of the people who call themselves Democrats also call themselves "conservative" or "very conservative."

2. Round off figures when possible. It is easier for the audience to remember the approximate figure rather than the exact figure.

> Difficult to remember: The Senate passed a $2,954,150 child care bill yesterday.
>
> Easier: The Senate passed a $2.95 million child care bill yesterday.

3. Interpret the meaning of the figures for your audience. (Italics added)

> At several points in this city, Washington, D.C. notably on the 14th Street Bridge and at 18th Street and Rhode Island Avenue, N.E., fairly steady noise levels have been measured at more than 100 decibels. *That is about the level of a rock band or riveting machine and about 30 decibels above what physicians consider tolerable.*

> Delegate income and education are among the major findings of a *Washington Post* survey. A total of 1,515 delegates responded to a *Post* questionnaire. *That number represents more than half of all convention delegate votes,* and more than the number of needed to nominate the next Democratic presidential candidate, 1,509 votes.

4. Use visual aids such as charts and diagrams to display your statistical information. Your audience will be able to understand and remember the information much better if they can see it.

TESTIMONY

Quoting word for word or paraphrasing the opinions and ideas of an expert in a certain field is call testimony.

In the court room situation the jury must listen to the testimony of various witnesses in order to decide the guilt or innocence of a defendant. The jury makes its decision on the basis of which witness has the most knowledge of the case. It is usually the eye witness or star witness in a case who has the most correct or expert information because, supposedly, he saw the bank robbery happen or was in some way involved in the robbery plans.

Likewise, in the public speaking situation the audience is more likely to believe the information you present if you can support it with the testimony of experts who have had training or experience with the subject.

In the following passage from "Changing Concepts of Public Service." a speech delivered by William O. Farber, Chairman of the Department of Government and Director of the Governmental Research Bureau of the State University of South Dakota, the testimony of former President Truman is used to add impressiveness to Dr. Farber's plea that today's politicans must be *humanitarians:*

HUMANITARIAN: a person who is concerned about the welfare of all human beings

COGENTLY: valid or truthful

> Our approach to this in the world setting is *cogently* stated in President Truman's 1949 inaugural address: "More than half the people of the world are living in conditions approaching misery. Their food is inadequate. They are victims of disease. Their economic life is primitive and stagnant. Their poverty is a handicap and a threat both to them and to more prosperous areas. For the first time in history, humanity has the knowledge and the skill to relieve the suffering of these people...."

Later in the same speech, Dr. Farber talks about the problems of the American Indians, a forgotten race unable to enjoy the equal and sympathetic treatment granted other Americans. He asks a well known Indian social worker to explain why the Indian spends to much time in bars, drinking:

> I think here of one of the most thought provoking comments I have ever heard. In the course of investigating the off-reservation Indian problem, the three of us who *constituted* the research team interviewed an Indian woman, well known for her welfare work. We asked her why the Indian spent so much time in bars, drinking. She hesitated, and then said: "There is more Christianity in the bar than in the church. If the Indian attends church, no one will sit near him, no one will speak to him, no one will shake his hand; in a bar this is not true. Bars are friendly."

CONSTITUTED: made up

Testimony can also be used as evidence in a persuasive speech. For instance, in order to prove that noise can cause serious physical damage, a speaker can quote various experts who have done studies on the effect of noise on the human system. The following statement might be used as proof:

> This kind of *racket*, according to a recent article by Theodore Berland in *The Smithsonian* magazine, can cause permanent loss of hearing that cannot be repaired by hearing aids or surgical operation.

RACKET: noise

Tests for using testimony. Using testimony in your speech can be very effective if you use it correctly. However, it is sometimes difficult to know who to quote. Therefore, you should apply the following tests before you use testimony in your speech.

1. Is the person you are quoting an expert in his field? A person is called an expert if he has had intensive training or has first hand experience in the field. Also, the person is usually well known or has a position that indicates he is very knowledgeable. Make sure you know his title or position before you quote him.

WRONG: A well known Dr. said....

RIGHT: Dr. Frank J. Rauscher, Jr., Director of the National Cancer Institute, said "That DES is a *bona-fide* example of a carcinogen---a cancer causing chemical--that can be prevented from entering the environment...."

DES: a chemical used to fatten animals

BONA-FIDE: real

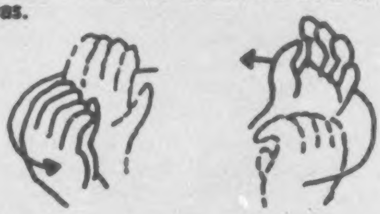
2. Is the testimony unbiased? The person you are quoting should be fair and open-minded in his opinions. For instance, asking a Democratic Presidential candidate about the policies of the Republican President will probably not be unbiased.

3. Is the testimony up-to-date? Be sure to use the most recent information. What an expert said about population growth ten years ago may not be true today.

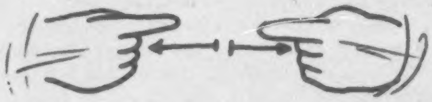
4. Are there others who have the same opinion? Look for evidence that the expert's opinions have support by other people.

COMPARISON AND CONTRAST.

To compare means to point out similarities between two or more objects, places, people, groups, or ideas.



To contrast means to point out the differences between two or more objects, places, people, groups, or ideas. In your daily life you are always making comparisons or contrasts in order to make decisions.



COLLEAGUES:
fellow teachers

EXTRA-CURRICULAR:
activities in addition to one's job

For example, suppose you are trying to determine which teacher to choose for a cinema club advisor. You might compare them to see how they are alike. In doing this you find that both Ms. Jones and Mr. Smith have been teaching at the college for five years. Both use and understand simultaneous communication very well. Both are active in college affairs. Both are well liked by their students and *colleagues*. From this general comparison you are still not able to choose between them. Next, you might try to use a method of contrast or finding the differences between the two teachers as a basis for your decision. You learn that Mr. Smith is married and has three children, whereas Ms. Jones is single and lives by herself. Therefore, you reason that Ms. Jones may have more time for *extra-curricular* activities. More importantly, Mr. Smith teaches math and Ms. Jones teaches English. Consequently, she might have more interest in and more knowledge about the movies and activities of the cinema club. By this process of contrasting the two people you may be able to decide who to choose for an advisor.

If you use comparison or contrast in your speech, you must determine on what basis the items should be compared or contrasted. For example, if you want to compare Los Angeles and New York, you must decide what about the two cities you want to compare or contrast. The transportation systems? The cultural activities? The people? The cost of living?

An example of how you might use comparison in your speech is the following section from a speech entitled "Man's Other Society" by Richard Marvin. The speaker points out similarities between himself and his audience. Notice, however, that the last sentence uses contrast to point out how he is different from others.

> When you look at me, it is easy to see several similarities between us. I have two arms, two legs, a brain, and a heart just like you. These are my hands, and they are just like yours. Like you I also have wants and desires; I am capable of love and hate. I can laugh and I can cry. Yes, I'm just like you, except for one very important fact–I am an EX-CON.
>
> (full text of speech appears in *Principles of Speech Communication*, 6th ed. by A.H. Monroe and D. Ehninger)

In a speech entitled, "How do I Tell Johnny I Care? by Mervin D. Garretson, Principal of the Model Secondary School for the Deaf, he shows that deaf people are no different from hearing people. He asks his audience to make a comparison by answering these questions:

> ...Do they drive cars? Watch TV? Laugh? - Dance? Sing? –maybe, but out of tune! More and more deaf people have telephones which they use through their hearing children or with a special teletypewriter attachment. I repeat, where are they so different?.. (full text of speech appears in Appendix B page 190)

In the speech "Apathy" by Phyllis M. Estep, she states that people in the U.S. are apathetic or indifferent toward crime, toward government, and toward their fellow men. Next she compares the attitude of Penn State students to these same topics.

> So we know that apathy exists in our society in several different ways. But what about Penn State? Penn State is a friendly school. People here are concerned with one another. I think this is true, but you can find it in each of the major areas that I discussed for the nation as a whole: apathy toward crime, toward government, and toward our fellow men.
>
> But how often have you been sitting in your dorm studying at night and heard a scream outside? Usually, we assume that somebody is just "carrying-on." But how many ever are concerned enough to check it out to make sure it's not really someone who does need help?..
>
> As far as government goes, University Student Government is becoming quite a force on our campus. But we're willing to sit back and complain that our government isn't providing for the student body, yet we aren't willing to participate in it ourselves. Or do we get out to vote for representatives we think will give us still better student government?
>
> Well, how about apathy toward our fellow men? Here, again, we can think of the civil rights situation. How many here are concerned that one of our fellow students is in jail right now in Mississippi because he went there to be a civil rights worker? Would we be concerned enough to give--maybe a quarter toward his bail money?..
>
> Speech was delivered to a class of undergraduates at Pennsylvania State University, March 17, 1965.

In the above examples, the speakers discussed areas of likeness or similarity. In the following examples from speeches, the speakers use contrast to point out differences.

In a speech about Jack Gannon's personal philosophy of life, he points out differences between two teachers he once knew.

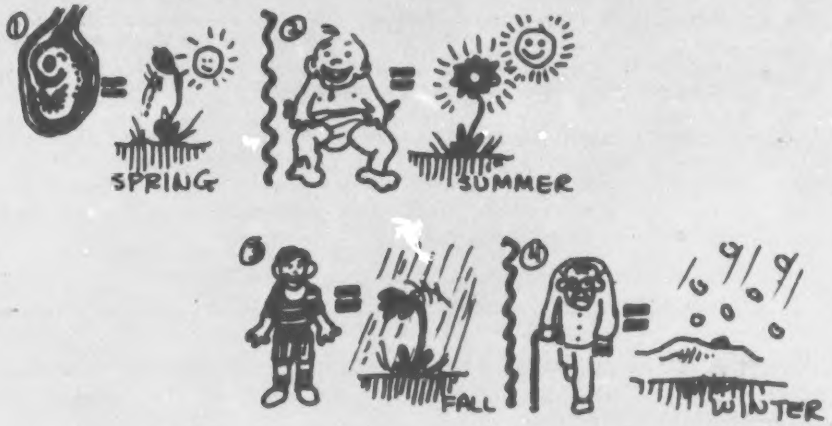
> I know a deaf teacher who has his classroom so full of words hanging everywhere that when you walk into it, you feel as if you were in a vocabulary forest. His kids think he is the world's greatest teacher and, personally, I was very impressed with his patience and dedication to his job. Down the hall is a hearing teacher who teaches math--He takes his students, the senior class to be exact, outside in the springtime and plays horseshoes with them. Whenever people pass his classroom they will see the students talking, and he will be at his desk reading a newspaper or something. Students who take the college exam score the lowest grades in the area of math However, this teacher gets along well with the school principal whereas the deaf teacher disagrees and tells the principal what he thinks, but still follows orders when told to do so. Okay, guess who is no longer teaching at the school?

Fred Schreiber's speech "State of Deafness" contrasts services for the deaf in the past with services today.

> With respect to interpreting, however, we can at least note that we have made tremendous progress in improving this service. Time was when an interpreter was defined as someone who knew American Sign Language and could hear. These were the only criteria and it is probably only a miracle that more deaf people did not suffer from the results of incompetent interpreting services, especially in court. Today there is a Registry of Interpreters for the Deaf. We also have a certification program that has made a beginning at attempting to determine the competency of people who interpret for the deaf and there is great emphasis on training and improving one's skills. To a limited extent interpreters have truly become professionals...

ANALOGY

An analogy is a special kind of comparison. An **analogy compares two or more things that are unlike but that have similar characteristics.** So far in this book you have read several analogies. For instance, organizing a speech was compared to using a road map or planning football strategy. Not using supporting materials in a speech was compared to a skeleton, shattered glass or eating plain, cooked oatmeal. As you see from these examples, the things compared are different, but they do have some features that are similar. Other examples of analogies are comparing the human haart with an automobile engine or the changing of the seasons with the birth, growth, and death of a human being.



Martin Luther King, Jr., Baptist minister and civil rights leader, was a master at the use of analogy. He especially liked to use abstract analogies comparing life's experiences to the rising and setting of the moon and sun. For example, in the sermon "The Death of Evil upon the Seashore", he tells his audience:

> As the sun appeared to be sinking into the ocean, the moon appeared to be rising from the ocean. When the sun finally passed completely beyond sight, darkness engulfed the earth, but in the east the radiant light of the rising moon shone supreme.
>
> To my wife I said, "This is an analogy of what often happens in life." We have experiences when the light of day vanishes, leaving us in some dark and desolate midnight--moments when our highest hopes are turned into shambles of despair or when we are the victims of some tragic injustice and some terrible *exploitation.* During such moments our spirits are almost overcome by gloom and despair, and we feel that there is no light anywhere. But ever and again, we look toward the east and discover that there is another light which shines even in the darkness, and "the spear of frustration" is transformed "into a shaft of light."
>
> From pp. 65-6 *Strength to Love* by Martin Luther King, Jr. Copyright 1963 by Martin Luther King, Jr. Used by permission of Harper & Row, Publishers.

EXPLOITATION:
to use someone
or something
for selfish
reasons

Mervin Garretson in the speech "A Philosophy of Total Communication" uses an analogy to explain the attitude of deaf people prior to the total communication revolution.

> Perhaps the following story might suggest an analogy to what was happening prior to the total communication revolution. An elderly man in a large eastern metropolis became seriously ill and was rushed to a hospital where the diagnosis was quite bleak. It was felt that the old guy should be

> with relatives or close friends during what well might be his final days of life. It developed that he had no known living relatives and could give only one name – that of a boyhood friend, but he did not know his present whereabouts. The hospital staff decided to initiate a search for this unknown gentleman, practically combing the entire country. In time the man was located, flown to the city, and rushed to the hospital where he discovered his old friend under an oxygen tent. He hurried to his bedside to greet the dying man. Writing laboriously, he passed away with the paper still clutched in his hand. He had scrawled: "Please get your foot off my oxygen hose."
>
> So maybe this is the message deaf people everywhere have been trying to give: "Please get your foot off OUR oxygen hose", the lifeblood of most deaf people being total communication and especially the manual component. This points to the importance of greater action and greater involvement in affairs relating to deafness, and here is where all of us may play a leading role. There is a need for deaf persons to maintain a concerted and effective voice in their own affairs.
>
> (full text of speech appears in Appendix B, page193)

The greatest value of the analogy is in helping you to explain something that is unknown by comparing it to something that is familiar to the audience. It is generally not used as proof in a persuasive speech since the things compared are from different *classes.* The comparison, on the other hand, can be used as proof since it does compare items, ideas, institutions, people, projects, data, or experience of the same class.

CLASSES: categories or groups

Tests of comparison, contrast, and analogy. Again, care should be taken in selecting comparison, contrast, and analogy for use in your speech. Here are some of the questions you should ask yourself:

1. Is the comparison, contrast, or analogy *relevant* to the idea I'm trying to explain?

RELEVANT: closely connected

2. For comparisons do the likenesses outweigh the differences? If you are comparing two cities, you need to know if they are more alike than they are different. If the cities seem to be too different from one another you will have to choose another city that is more like the one you want to explain.

3. Is the comparison, contrast, or analogy appropriate to the audience?That is, will they understand what you are talking about?

CONCLUSION

Supporting materials are types of information you can use in your speech to enlarge upon your own ideas, to clarify what you mean, to prove your opinions, to show relationships among your ideas, and to add interest and variety to your speech. Eight kinds of verbal supporting materials were discussed in this chapter. These included: explanations; illustration; specific instance; statistics; testimony; comparison; contrast; and analogy.

Explanation is a unit of "talk" which usually defines meanings of words or ideas, describes persons, places or things, or emphasizes the importance of something. An illustration is a detailed example. The factual illustration is an example of something that really happened. A hypothetical illustration is an example of something that could happen in the furture. It can also be an imaginary story which helps to explain an idea. A specific instance is similar to an illustration, except that it is very brief with few or no details. A specific instance simply mentions the name or date of a well-known event or person. Statistics are number facts which are used to summarize large qualities of information, to predict future trends, to measure or show proportions or to compare by numerical data. Testimony is the opinions and ideas of experts. It is used to support your own point of view. Comparison shows similarities between two or more objects, places, people, ideas, etc. Contrast points out the differences. The analogy is a special form of comparison. An analogy compares two or more things that are basically unlike but that have some similar characteristics.

Before you use any of these verbal supporting materials in your speech, you should test this information to see if it is accurate and appropriate.

SELF TEST

1. What are supporting materials?
2. Why do you use supporting materials in a speech?
3. What is explanation? Can you give some examples?
4. What is an illustration?
5. What is the difference between a factual illustration and a hypothetical illustration? Can you give an example of each?
6. What is a specific instance? Can you give an example?
7. What is the difference between an illustration and a specific instance?
8. What tests should you apply to illustrations and specific instances to see if they are appropriate for your speech?
9. What are statistics?
10. Why would a speaker use statistics in his speech?
11. What are some tests for checking the accuracy of statistical information?
12. What are some ways of making statistics more understandable for your audience?
13. What is testimony?
14. If you were giving a speech about inflation, whose statements would you use as testimony for your speech?
15. What are some tests for proving the accuracy of testimony?
16. What is comparison? Contrast?. Analogy?
17. Can you think of your own example of an analogy?
18. What are some tests for selecting the right kind of comparison, contrast or analogy?

ACTIVITIES

1. Read the speech entitled "How Do I Tell Johnny I Care?" by Mr. Mervin Garretson, Appendix B on p.203. In pencil label all the examples of verbal supporting materials the speaker uses. Be prepared to discuss your answers in class.

2. Read the speech entitled "What is Impeachment?"by Ms. Barbara Pollard, Appendix B page 190. Follow the directions for question no. 1.

3. Read the speech entitled "The Further Education of the Deaf Adult" by Thomas Mayes, Appendix B, page 197. Follow the directions for question no. 1

4. Read through a magazine or a newspaper. Find examples of the eight kind of verbal supporting materials.

SUGGESTED READINGS

Baird, A. Craig and Franklin H. Knower. *Essentials of General Speech.* New York: McGraw-Hill Book Company, 1968.

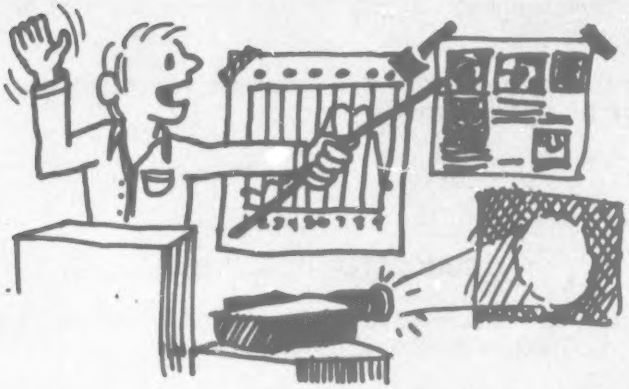
Lionel, Ruby *The Art of Making Sense.* Philadelphia: J. B. Lippincott Co. 1968.

Monroe, Alan H. and Douglas Ehninger. *Principles of Speech Communication.* Glenview, Illinois: Scott, Foresman and Company, c. 1967.

Samovar, Larry A. and Jack Mills. *Oral Communication.* 2nd. ed., Dubuque, Iowa: Wm. C. Brown Company, c. 1972.

Chapter Nine

VISUAL SUPPORTING MATERIALS



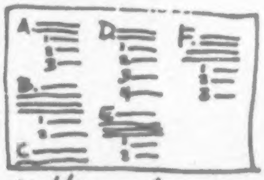
Visual aids are another type of supporting material. Like verbal supporting materials, visual aids help to explain and clarify your ideas. They do this by enabling the audience to actually see what you are talking about. In this way they also add interest and variety to your speech.

By the end of this chapter you should be able to list the various kinds of visual aids. You should be able to explain the criteria for making good visual aids. Finally, you should be able to demonstrate how to use them in a speech.

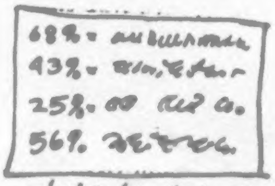
KINDS OF VISUAL SUPPORTING MATERIALS.

Visual aids include such things as:

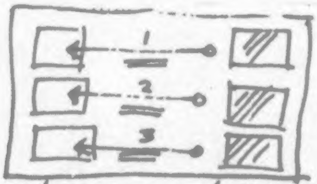
①CHARTS



outline of main points

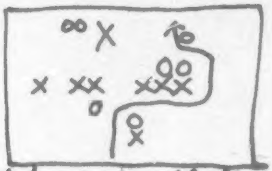


statistical info

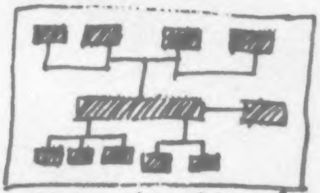


showing relationships

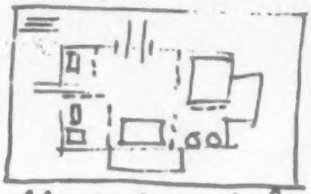
② DIAGRAMS



sketch of football info



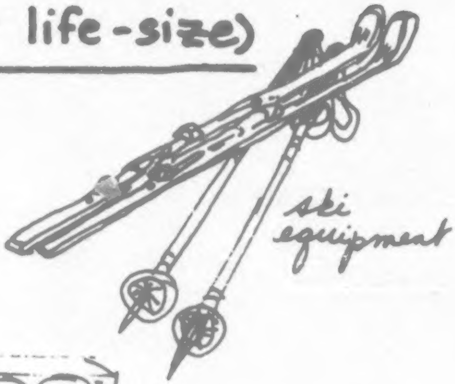
organizational structure



blueprint of house

③ OBJECTS (actual life-size)

ingredients for a cake

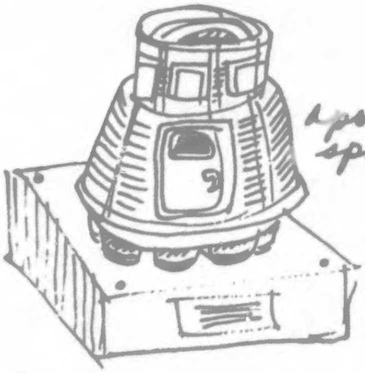


ski equipment

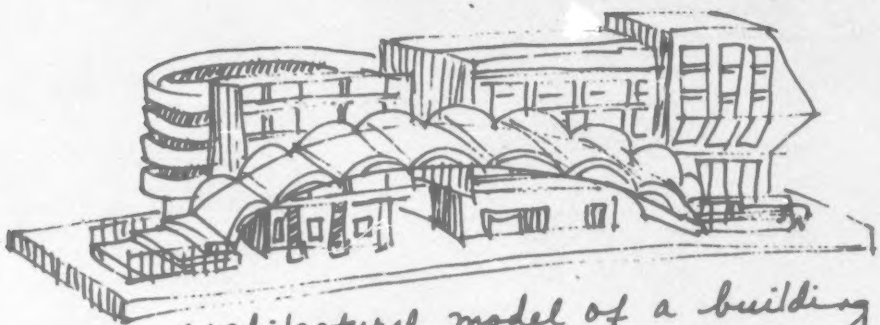
pollution devices

④ OBJECTS

(miniature models of real objects)

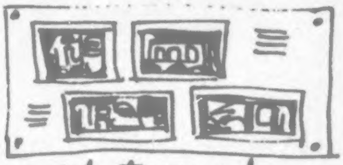


Apollo 5 spacecraft

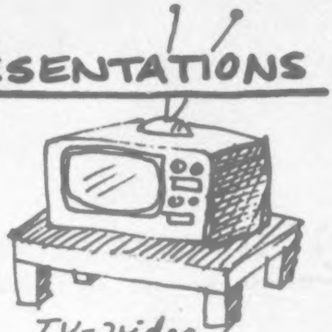


architectural model of a building

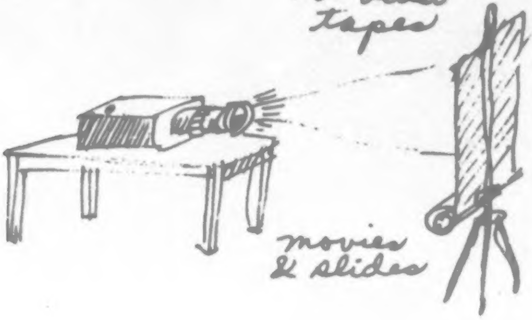
⑤ PICTORIAL REPRESENTATIONS



photographs



TV-video tapes



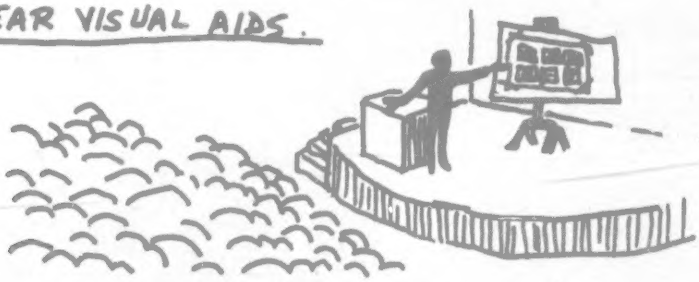
movies & slides

CRITERIA FOR GOOD VISUAL AIDS.

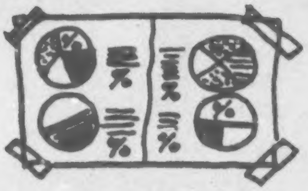
In order for visual aids to really help or assist the receiver's understanding, they must meet the following criteria:

The people sitting in the back row of the room should be able to see clearly the visual aids and any detail on them.

① CLEAR VISUAL AIDS.

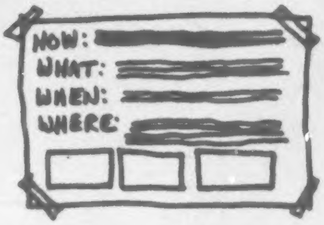


② COLORFUL



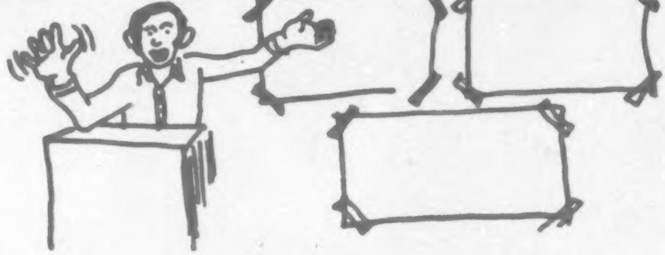
Nothing attracts attention more than bright colors on charts or diagrams. Use color also to show relationships and differences between ideas or objects.

③ SIMPLE



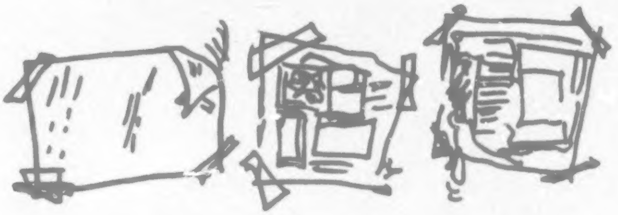
Aids help the receiver remember important ideas or concepts; therefore, aids should contain only the word or words, idea, or picture that is essential.

④ NECESSARY & PURPOSEFUL



The aids should be necessary. That is, they should be so important to your speech that without them your receivers cannot properly understand what you are explaining, or the aid greatly enhances the receivers' enjoyment of the speech.

⑤ NEAT

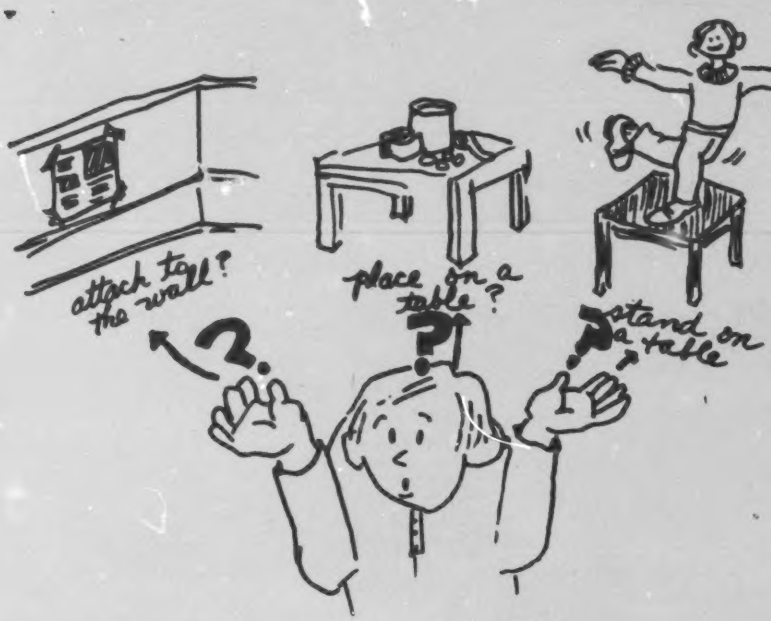


Carefully draw or print so the receiver can quickly and easily read or understand it.

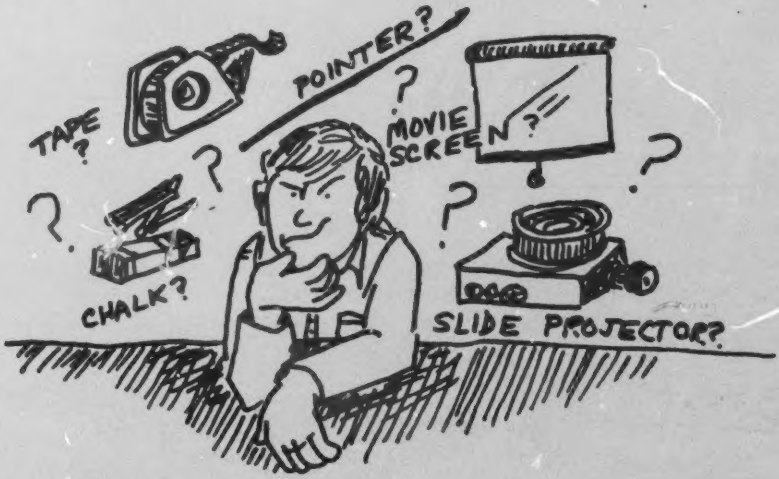
HINTS FOR USING VISUAL AIDS ON THE DAY OF THE SPEECH.

All the work you put into making your visual aids can be wasted if you don't know how to use them correctly.

1. Decide the best way to display the aids in the speaking room.

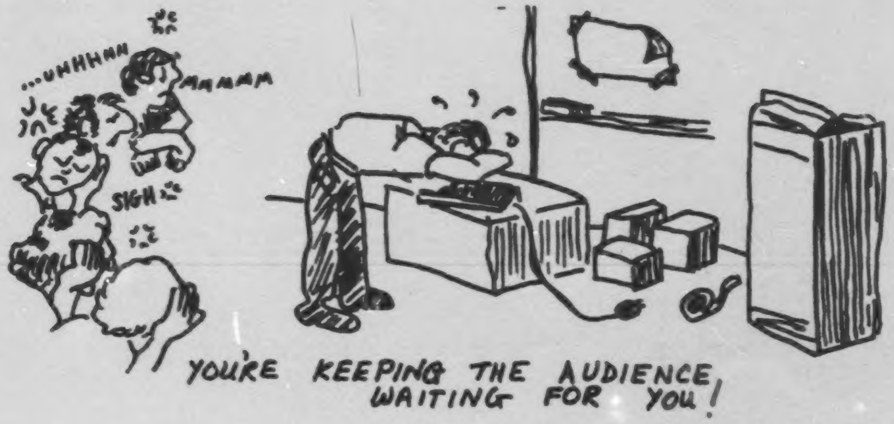

attach to the wall?
place on a table?
stand on a table

2. Decide what accessories you will need to bring with you in order to use the visual aids.

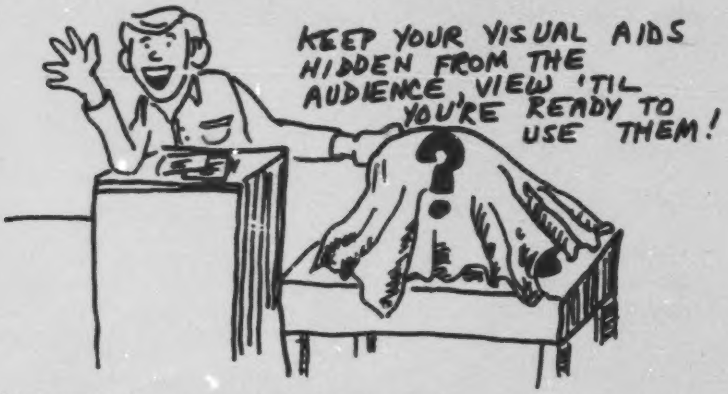

TAPE?
POINTER?
MOVIE SCREEN?
CHALK?
SLIDE PROJECTOR?

3. Practice with your visual aids so you can use them skillfully. Make sure you can explain their importance quickly but completely within the time limit you are given.

4. Arrive early at the speaking place in order to set up your visual aids. Don't keep the audience waiting while you set up. This is also a good rule to remember if you are planning to draw your visual material on the blackboard. If possible, draw the visual aid before the audience arrives.


...UHHHHH
MMMMM
SIGH
YOU'RE KEEPING THE AUDIENCE WAITING FOR YOU!

5. Keep your visual aids hidden from audience view until you are ready to use them. Normally, the audience's attention will be on the aids instead of you. When you have finished using the aids, put them out of sight so the audience will give full attention to you again.

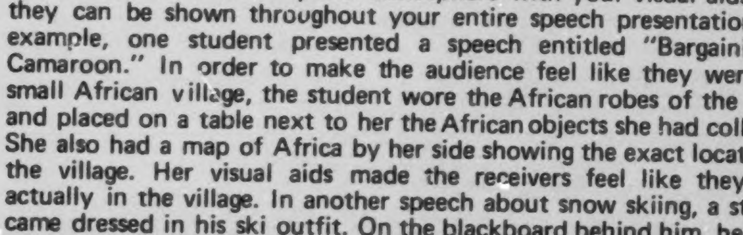

KEEP YOUR VISUAL AIDS HIDDEN FROM THE AUDIENCE, VIEW 'TIL YOU'RE READY TO USE THEM!
?

6. If you want to create a special *atmosphere* with your visual aids, then they can be shown throughout your entire speech presentation. For example, one student presented a speech entitled "Bargaining In Camaroon." In order to make the audience feel like they were in a small African village, the student wore the African robes of the village and placed on a table next to her the African objects she had collected. She also had a map of Africa by her side showing the exact location of the village. Her visual aids made the receivers feel like they were actually in the village. In another speech about snow skiing, a student came dressed in his ski outfit. On the blackboard behind him, he taped large, colorful posters of mountain ski scenes. He had also constructed a *mock* ski slope in order to demonstrate the beginning ski positions. Everyone was greatly *motivated* to learn to ski by the exciting atmosphere he created with his visual aids.

ATMOSPHERE: mood or location

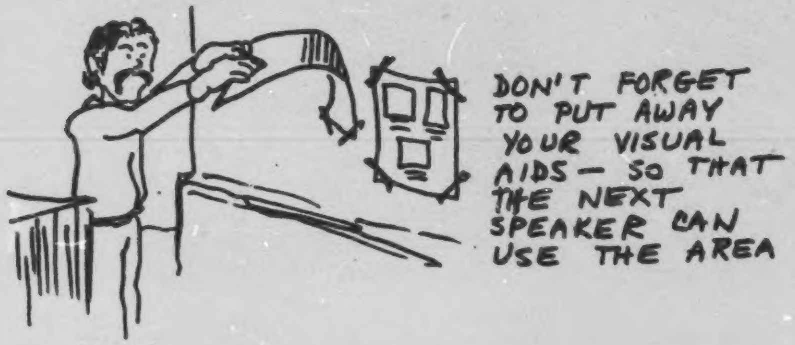
MOCK: imitation

MOTIVATED: inspired


CREATE A SPECIAL ATMOSPHERE WITH YOUR VISUAL AIDS!
Be Original!
Be Creative!

7. Don't talk to your visual aids. Turn your body so that you are facing the audience as you expalin.

8. Finally, at the conclusion of your speech, put away your visual aids so the next speaker can use the area.


DON'T FORGET TO PUT AWAY YOUR VISUAL AIDS — SO THAT THE NEXT SPEAKER CAN USE THE AREA

WHEN TO USE VISUAL AIDS IN A SPEECH

Your decision to use visual aids in your speech should be based on some of the following considerations:

1. To show complex ideas in simple visual form.
2. To make descriptions of places, people, things more vivid.
3. To emphasize important ideas.
4. To aid the speaker with a physical handicap that makes it difficult for him to sign or spell clearly for his audience. Listing the main points of his speech or using a diagram to illustrate various concepts will greatly add to the intelligibility of what he signs and will also give him confidence that he is being understood.
5. To aid the receiver who has a physical condition, such as tunnel vision, cerebral palsy, or poor eye sight which makes it difficult, if not impossible, to understand the speaker without this additional visual help.

CONCLUSION

Visual supporting materials help to give your speech the necessary details to enlarge upon your own ideas, to clarify what you mean, to prove your opinions, to show relationships among your ideas, and to add interest and variety to your speech.

Visual supporting materials include pictorial representations: charts, diagrams, photographs, slides, video tapes, movies, real objects and scale models of objects. Visual aids should be large, colorful, simple, purposeful and neat. You should always practice with your aids before you use them in your speech, decide how to display them in the speaking room, bring the necessary accessories with you the day of the speech, arrive early to set up aids, keep aids hidden until you're ready to use them, unless they are used for atmosphere, talk to your audience not the aids, and put away aids at the end of the speech. Your decision to use visual aids should be based on whether your speech is full of complex ideas and descriptions, whether either yourself or your receivers have a physical handicap for which visual aids could improve the intelligibility of your speech.

SELF TEST

1. What are visual aids?
2. Name the kinds of visual aids you can use for a speech?
3. What are five important criteria for making good visual aids?
4. What are some rules about using visual aids correctly on the day of your speech?
5. When would you need to use visual aids for a speech?

ACTIVITIES

1. Present the demonstration speech which is discussed on page 31.

   Use visual aids for this speech.

2. Sales Talk. Write a sales talk in which you try to sell some product to your class. Use real objects and/or other kinds of visual aids to help you sell your product.

SUGGESTED READINGS

Kemp, Jerrold. *Planning and Producing Audio Visual Materials,* 2nd ed. Scranton, Pennsylvania: Chandler Publishing Co., c. 1963.

Monroe, Alan A. and Douglas Ehninger. *Principles of Speech Communication.* Glenview, Illinois: Scott, Foresman and Company, c. 1967.

Soper, Paul L. *Basic Public Speaking,* 3rd ed. New York: Oxford University Press, 1963.

Chapter Ten

FINDING SUPPORTING MATERIALS

Now that you know what supporting materials are and how to use them, you may be wondering where you are going to find them. This search for information can be a very frustrating and time consuming job if you do not know what sources are available to you and how to use them properly.

94

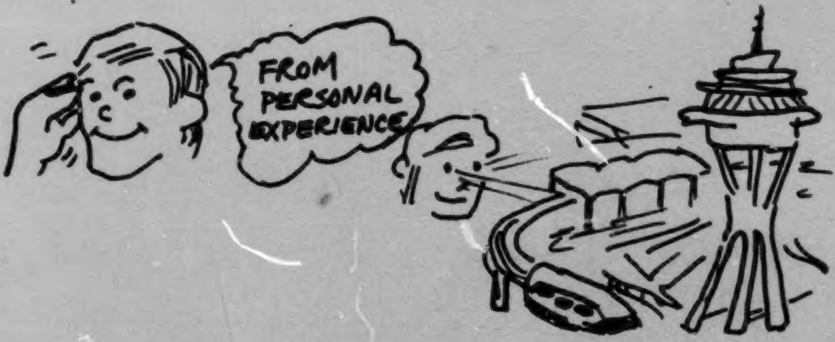
In this chapter you will learn that there are four basic sources for gathering supporting materials: **personal experience; thought and observation; reading; interviews and questionnaires.** When you finish reading this chapter, you should be able to **locate reference information in the library; write interview questions; and develop a sample questionnaire form.**

PERSONAL EXPERIENCE

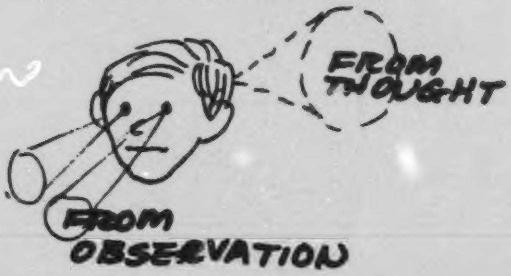
ASSOCIATION: relationship

INVENTORY: list

Many things have happened to you during your childhood, youth, and adult years. You have had opportunities to experience: *association* with different kinds of people; travel to various parts of the country or world; work in various parttime jobs; and situations of tragedy, joy, love, hate, and loneliness and companionship. In other words, everything that happens to you during your life makes up your *inventory* of personal experiences. Receivers usually like a speaker to give examples from personal experience in his speech because they seem more real and interesting.



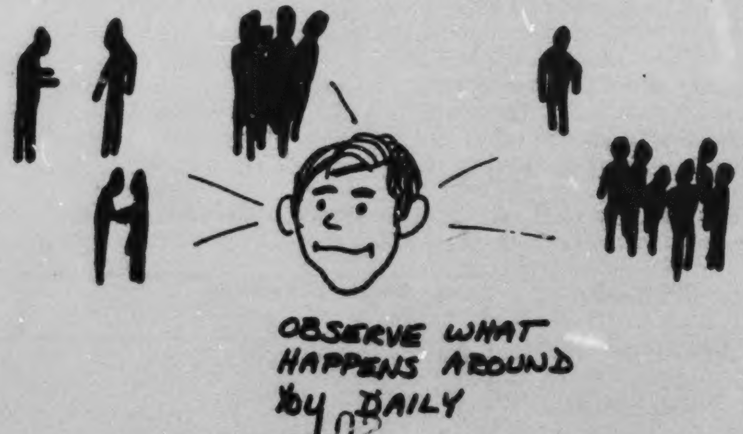
THOUGHT AND OBSERVATION


FROM THOUGHT
FROM OBSERVATION

You also have developed opinions concerning various aspects of life. Probably at one time or another, you have thought about religion, morals, wars, politics, sports, among others and have formed some opinions about these topics. This decision-making or opinion-developing process is the result of thought.

AN EYE WITNESS TO CAR ACCIDENT

In addition, some of your knowledge is acquired by direct observation or what you see with your eyes. You may be, for example, an eye witness to a car accident or a robbery. Daily you observe what happens around you as you attend classes, walk around campus or the community. With each observation you are storing up knowledge to be used when you make decisions or develop opinions. Therefore, both your thoughts and observations can be used to explain your ideas to others.

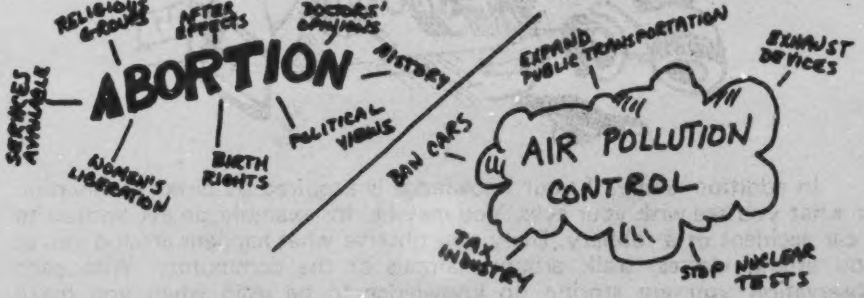

OBSERVE WHAT HAPPENS AROUND YOU DAILY

READING

No matter how much you may think about things or how much you observe, when you start to prepare a speech, you still need to read in order to:

1. Increase your knowledge
2. Obtain accurate information
3. Have up-to-date information
4. Add variety to the speech

A general rule to follow when gathering verbal supporting materials is to **read more than you possibly can use in your speech.** Don't just read articles which contain opinions similar to your own; also read articles that have the opposite point of view from yours. After reading as many different points of view as possible, you can then make a more intelligent decision about what you should believe. You may find that after reading you more firmly believe in your opinions or you may have to change your opinion slightly to fit the facts you have read. Sometimes after reading, you may change your original opinion completely. Don't be upset if you do change your mind because you have done so after considerable reading and thinking.


RELIGIOUS GROUPS
AFTER EFFECTS
DOCTORS' OPINIONS
HISTORY
SERVICES AVAILABLE
ABORTION
WOMEN'S LIBERATION
BIRTH RIGHTS
POLITICAL VIEWS
EXPAND PUBLIC TRANSPORTATION
EXHAUST DEVICES
BAN CARS
AIR POLLUTION CONTROL
TAX INDUSTRY
STOP NUCLEAR TESTS

WHERE TO LOOK FOR READING MATERIALS. The library can be your best friend or your worst enemy when it is time to prepare a speech. All of you have probably experienced the problem of not knowing where to look for information among the many file cabinet drawers and shelves of books which you see in the library. You may have also suffered the frustration of not knowing how to use a reference book once you have successfully located it. To make life easier and more pleasant for you, study the following pages carefully; and you will save yourself time, effort, and frustration when it comes time to use the library.

BOOKS. The card catalog in the library is an index of all the books the library has. There are three ways of looking up a book in the card catalog.

1. Author's name — KING, MARTIN LUTHER, JR.
2. Title of book — WHY WE CAN'T WAIT

3. Subject of book:
look under the exact subject
or a related subject

CIVIL RIGHTS

In the left hand corner of the card the call number tells you where the book is located on the library shelves. Libraries generally have maps showing the location of books by class number (800's, 300's, etc.) Other information found on each catalog card includes: the publisher; the date and place of publication; and a brief description of the contents of the book.

Call Number →

323.4
K53w
1964
King, Martin Luther, Jr.
Why We Can't Wait.
New York, Harper & Row

xii, 178 p. illus. Ports
22 cm

1. Negroes – Civil Rights

After you find the book, quickly check to see if it contains the information you want before you begin reading through the chapters. Check by reading through the **table of contents** to see what subjects are discussed. Also check the **index** for specific topics in the book and the page on which this information is found.

CONTENTS

Preface	ix
I. Return To The South	1
II. Montgomery before the Protest	10
III. The Decisive Arrest	28

INDEX

Clark, Dr. Kenneth, 143
Clement, Rufus, 125
Cleveland
. Avenue Bus, 28
Gandhi, Mahatma, 66-67, 78, 80

To see if there are other books which might be helpful, look at the **bibliography** (if there is one) at the end of the book.

BIBLIOGRAPHY

Alexander, Grand Duke of Russia, Once a Grand Duke. New York, Garden City, 1932.
Botkin, Gleb, The Real Romanovs. New York, Revell, 1931.

MAGAZINES. *The Readers' Guide to Periodical Literature* **is an index of articles printed since 1900 in more than 100 magazines.** To use the guide correctly you must:

1. Know which year you are interested in.

READER'S GUIDE TO
PERIODICAL LITERATURE

March 1957-
Feb. 1958

READER'S GUIDE TO
PERIODICAL LITERATURE

March 1968-
Feb. 1970

2. Look up the articles by subject area.

DRUG ABUSE
Broader attack on drug abuse, to day up the flow of drugs. U.S. NEWS 68: 38 Mr 23 '70.
Drug Abuse: Newest and Most Dangerous challenge. P.C. Barrvas. Ed Digest 34: 24-6 Jan '70.
Drug Culture: Use of Stimulants, sedatives and tranquilizers by office workers. BSNS W P. 83-4 Ag 15 '70.
Drugs in decline? Chr. Today 15: 54 N 6 '70.

3. Look through the list of magazine articles until you find ones which seem to relate to your subject.

4. Check to make sure the library has the magazines you want. Each library has a list of the magazines it collects.

5. Write down the reference information.

TITLE OF ARTICLE	AUTHOR	ABBREV. NAME OF MAG.	VOL. #	PAGE	DATE
DRUG ABUSE: NEWEST AND MOST DANGEROUS CHALLENGE	P.C. BARRVAS	ED. DIGEST	34	24-6	JA. '70

After you copy this information from the guide, give it to the librarian who will get the magazine or bound volume of magazines. You will need your reference information again to find the correct magazine in the volume. Then quickly read through the article to see if it contains the appropriate information. If it doesn't, return it to the librarian and continue reading other articles until you find the kind of information you want.

JOURNALS. A journal is similar to a magazine, except that its articles are usually about a specific field of interest. For example, there are English journals, historical journals, science journals, etc. Most journals have their own index so that you are able to locate articles published each year. Examples of indexes are:

Educational Index

Art Index

Business Periodicals Index

Psychological Index

Biography Index

NEWSPAPERS. Newspapers are used for gathering the most up-to-date information on local, national, or international matters. In taking information from newspapers, you need to be aware of (1) the political *bias* of the paper. For example, does the newspaper present mostly *liberal or conservative* points of view; or is it known for its *radical or ultra-conservative* ideas? The information in the articles can be greatly influenced by the political bias of the newspaper. (2) Notice if the article is *straight reporting* or if it is the personal comments of a specific writer. If it is written by a writer as a statement of opinion, you need to have a general idea about how much experience or knowledge he has about the subject to know if the information he presents is accurate. Two of the most frequently used newspapers, known for their *unbiased* reporting and good news coverage, are *The New York Times* and *The Times of London.* Both have annual indexes which list the articles they have printed.

BIAS: prejudice

LIBERAL: favoring progress and reforms

CONSERVATIVE: opposed to change or reform

RADICAL: a person who wants extreme changes or reforms in government, etc.

ULTRA-CONSERVATIVE: unnecessarally or extremely conservative

STRAIGHT REPORTING: factual reporting without use of writer's personal opinions

UNBIASED: non-prejudiced

ACCOMPLISHMENTS: what a person has done during his lifetime.

ENCYCLOPEDIAS. Encyclopedias present brief and factual discussions on a wide variety of subjects. They are particularly good for getting background or historical information about a subject. However, they are not good for getting the most recent information.

General Encyclopedias

Encyclopedia Britannica

Encyclopedia Americana

Encyclopedias for special fields

Encyclopedia of Social Sciences

Encyclopedia of Religion and Ethics

BIOGRAPHICAL REFERENCES. For information about famous or newsworthy people in the U.S. or the world read the various biographical references. These references give brief explanations about the person's life and *accomplishments:*

Who's Who In America

Twentieth Century Authors

Current Biography

STATISTICAL REFERENCES. Statistical references give you numerical facts on general or specialized aspects of government, economics, sociology, religion, sports, art, or home economics. The following references may give you just the information you need:

Statistical Abstract of the U.S. Government

The World Almanac

The Statesman's Yearbook

LITERARY REFERENCES. Literary references can be used when you wish to quote lines from poems or literatura in your speech. You may want a line of poetry which fits a certain idea or topic you are trying to explain. You can get this information by using the following sources: *Bartlett's Familiar Quotations* or *The Oxford Dictionary of Quotations.* Both references list poems according to the author's name. Also, the index at the back of the book lists poems by subject.

Granger's Index To Poetry And Recitations lists quotations under alphabetically arranged key words. For example, suppose you want a quotation about "love." Find the key word "love" and under it will be listed passages, phrases and proverbs from both *ancient* and modern literature, dealing with the topic of love.

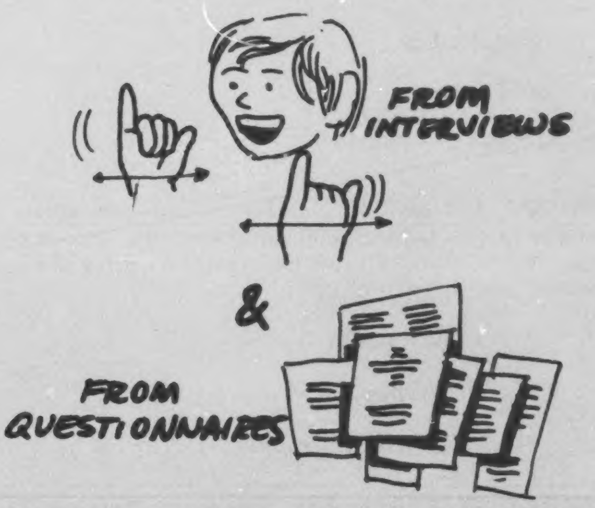
ANCIENT:
old

The *Speaker's Encyclopedia* contains stories, quotations and *anecdotes* on a number of subjects.

ANECDOTES:
a brief story of an interesting, often amusing, events

PAMPHLETS AND BULLETINS. A pamphlet is a brief statement of news to the public. It is published whenever there is a need to transmit information. A bulletin, on the other hand, is a regular monthly periodical. **Both pamphlets and bulletins contain articles on specialized activities, research findings, or programs of government agencies, such as HEW;** or industrial and educational organizations, such as Dow Chemical Corporation and the National Education Association, to name a few. To find a pamphlet or bulletin about your subject either look in the card catalog, check the vertical file index, or go directly to the vertical file and look in the proper subject file folder.

INTERVIEWS AND QUESTIONNAIRES



INTERVIEW. An interview is a personal conversation between you and a person who has some special knowledge which you need for your speech. Perhaps you want to know the kinds of jobs deaf graduates get when they leave college. To get the specific facts you might interview the Placement Center counselor. If you want to know some information about graduate programs open to the deaf, you might interview the dean of your own graduate school.

You must use great care in choosing *an interviewee* if you want to obtain the most *valid* information. You should consider the following criteria:

INTERVIEWEE:
a person who is interviewed

VALID:
true or accurate

1. **The Interviewee should be an expert in the subject.** He has *first hand information* about a subject because of his experience, profession, or education. For example, interviewing a senator about his bill or amendment before Congress is first hand information. An interview with one of the astronauts about the moon is another example of first hand information. However, it is not always possible to talk directly to the expert. The senator may be out of town; the astronaut may be too busy talking to reporters and scientists to meet with you. Usually these people will have representatives who work closely with them and who know approximately the same information. When it is impossible to obtain first hand information, you can interview the representatives. This is called a *secondary* source of information.

FIRST HAND INFORMATION:
original source of information

The person must be an expert in the subject you are interviewing him about. For example, interviewing the football coach about the dangers of smoking on health is not obtaining the most accurate medical information. For while the coach has some knowledge about smoking and sports fitness, he is not the real expert; a medical doctor is the expert in this subject.

2. **The Interviewee's information should be accurate.** There should be *evidence* to support his opinions.

3. **The interviewee's point of view is** *explicit*. That is, he is not so one-sided that he twists or changes information to fit his personal opinions.

EVIDENCE:
facts and other proof

EXPLICIT:
clearly stated with no hidden meanings

HOW TO INTERVIEW. Following a few simple steps will make the job of interviewing much easier.

1. Make an appointment with the person to be interviewed in advance to make sure he will have time to talk to you. Explain who you are and why you want the interview.

2. Send the interviewee a copy of the kinds of questions you will be likely to ask him. This will give the interviewee an opportunity to think about the best answers for your questions.

3. On or before the interview date get as much information about the interviewee as you can. You will want to know his educational background, college major, types of jobs and positions, activities, honors, awards. In your speech you will mention some of these facts in order to prove he is an expert in the subject.

4. On the day of the interview **be on time.** Come prepared with your questions, as well as paper and pencils to record the answers. **Don't trust your memory.** Write down the important ideas that the interviewee discusses. Quote accurately what the person says. To make sure you understand correctly, repeat what you thought he said and have him correct you if necessary. Sometimes as you listen to his answers, other questions will occur to you. It is perfectly all right to ask these questions if they will give you the kinds of information you need:

5. At the end of the interview, thank the interviewee for taking the time to talk with you. You might also write a short note of thanks in appreciation for the help he has given you.

ON-THE-SPOT: impromptu interview

NEUTRAL: without stating a personal opinion pro or con

SPECIAL FORMS OF INTERVIEWING. We have been talking about interviews with experts in order to get factual information. But sometimes we only want personal opinions of people who are not necessarily experts. One such interview is called an *on-the-spot* interview. This is the kind where the interviewer talks to a number of people about their opinions concerning a particular issue. For example, you may want to know what presidential candidate people of your community will vote for in the next election and their reasons for voting for him or her. Or you may want to know what the average citizen thinks about the U.S. space program. It is very important to make your question *neutral* sounding so that you don't influence peoples' answers by your personal feelings about the subject.

WRONG:

Don't you think it is terrible to give so much money for the space program when millions of Americans live in poverty here on earth?

RIGHT:

What do you think about the proposed funding for the space program?

WRONG:

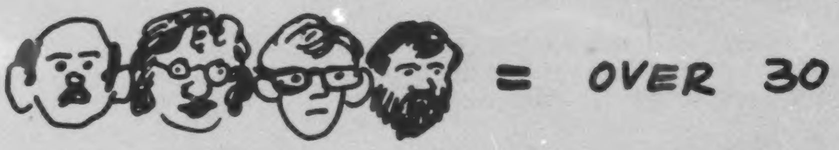
Don't you think a person caught for drunken driving should have his driver's license taken away for a year?

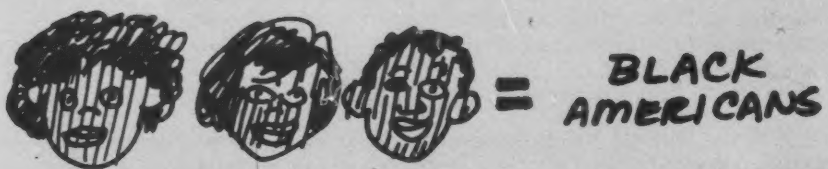
RIGHT:

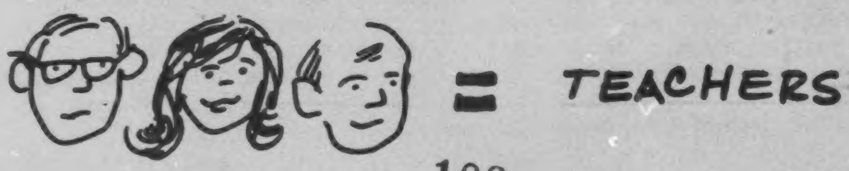
What type of punishment should a person receive for drunken driving?

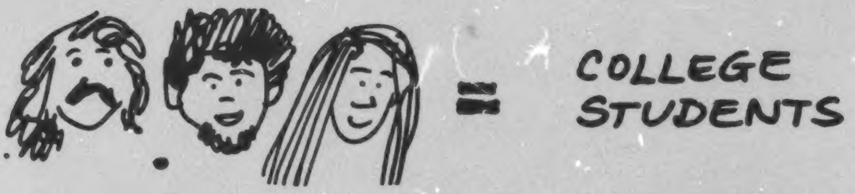
CROSS SECTION: representatives of different types of people

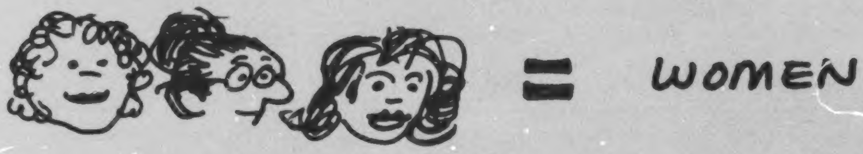
You must also consider the kind of people you want to answer your questions. If you want a *cross section* of people, you will need to talk to people of different age, sex, racial, religious, professional, or economic groups. However, you may want to question only a certain class of people:





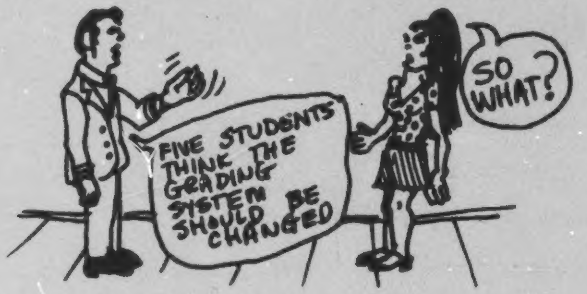


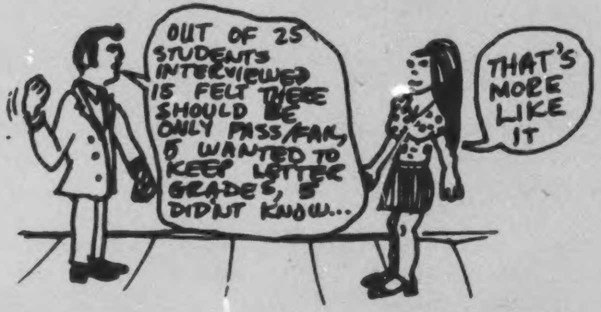

=
COLLEGE STUDENTS



In your speech it is important to tell your audience how many people you actually interviewed so they will know how *representative* the answers might be of a larger population.

REPRESENTATIVE: typical


FIVE STUDENTS THINK THE GRADING SYSTEM SHOULD BE CHANGED
SO WHAT?


OUT OF 25 STUDENTS INTERVIEWED 15 FELT THERE SHOULD BE ONLY PASS/FAIL, 5 WANTED TO KEEP LETTER GRADES, 5 DIDNT KNOW...
THAT'S MORE LIKE IT

QUESTIONNAIRES: A questionnaire is similar to an interview, except that the list of questions is usually sent through the mail. The receiver answers it and mails it back. One advantage of using a questionnaire instead of an interview is that you are able to contact large numbers of people in a short period of time. However, there are several disadvantages of the questionnaire method. First of all, people put the questionnaire aside and forget to mail it back. Secondly, they may not answer the questions correctly or completely. Therefore, the information you obtain may not be helpful.

STEPS IN PREPARING A QUESTIONNAIRE:

1. Decide what topics you want information about.
2. Arrange the topics in a logical order: easiest to hardest; general to specific; impersonal to personal; non-controversial to controversial.

EXAMPLE:

GENERAL TO SPECIFIC ORDER

1. Type of test easiest to cheat on
2. Subjects cheated in most
3. Method of cheating
4. Reason for cheating
5. Teacher's attitude about cheating
6. Personal feelings about cheating

3. Decide the type of question you want to use.

(A) Essay: In your opinion, how could cheating on tests be eliminated?

(B) Check-response: If you cheat on a test, what is your main reason for doing so?

[ ] unprepared for test

[ ] dislike of course

[ ] others cheat

[ ] worried about failing

[ ] other reasons

(C) Yes-No or Agree-Disagree Answers

Do you ever cheat on tests? Yes________ No_________

(D) Fill in answers or free response:

If I cheat on an exam, it is because_______________________________

4. Write questions for each topic. Word your questions carefully and clearly. Questions should relate to one another. Questions should be neutral. (Review section on wording for interview questions, page102.)

5. Pre-test the questionnaire on a small group of people to make sure they will answer the questions the way you planned.

6. Put a mailing address or other instructions on the questionnaire. Sometimes it is wise to include a self-addressed, stamped envelope with the questionnaire to make it easier for the respondent to mail back.

7. Evaluate the results of the questionnaire. It is more difficult and time consuming to sort out and evaluate the meaning of essay and fill-in answers. However, you may get more interesting and varied answers.
Check-response or yes and no answers are easy to evaluate by simply counting the responses in each category. This number can then be changed into a percentage if desired.

SAMPLE QUESTIONNAIRE

This questionnaire is part of a class project for an advanced public speaking class. We are trying to find out some information on cheating on our campus.

Please help us by answering all the questions on this paper as honestly as you can. Please be assured your answers will be kept confidential.

1. Which type of test do you cheat on the most?
☐ objective (t & f, fill in the blank)

☐ subjective (essay, short answer)

2. Do you cheat on tests in any of the following courses?

course	often	sometimes	never	haven't taken course
science				
math				
foreign language				
English				
P.E.				
history				
economics				
sociology				
psychology				
speech				
art				
others				

3. How do you cheat?

☐ by sharing answers with students

☐ by using little notes

☐ by writing on your arm or hands

☐ others:

4. Would you report to your teachers if you saw other classmates cheating?

☐ yes

☐ no

☐ probably

5. Would you cheat if your teachers were very strict?

☐ yes

☐ no

☐ probably

6. In most cases, what would your teachers do if they caught a student cheating?

☐ give a zero on that test

☐ give an "F" for the course

☐ give a warning but no penalty

[ ]ask student to withdraw from the course

[ ]ignore completely

[ ]other

7. Which year did you cheat the most?[ ]prep [ ]frosh [ ]soph [ ]jr [ ]sr

8. Do you receive good grades after cheating?[ ]yes [ ]no [ ]sometimes

9. Did you ever regret cheating afterwards?[ ]yes [ ]no [ ]sometimes

10. Other comments you wish to make?

Place questionnaire in the special box on the receptionist's desk in the lobby of your dorm no later than Friday, April 20.

CONCLUSION

As you can see, finding supporting materials for your speech is not difficult if you know where to look. First, check through your list of personal experiences - your day to day activities which you could use as examples in your speech. Second, consider your thoughts or personal opinions which are related to your topic. Also, think about things you have actually observed which may bring important information to your speech. Third, go to the library and read what others say about your topic. Books, magazines, journals, newspapers, encyclopedias, biography indexes, statistical and literary references, pamphlets and bulletins are only a few of the reading materials waiting for you at the library. Finally, you can use interviews and questionnaires to help you obtain information.

SELF TEST

1. What are four basic sources for finding supporting materials?
2. How do you locate a book about social work?
3. How do you locate a magazine article about crime?
4. How do you locate an article in a journal?
5. What kind of information do newspapers give you?
6. What references can you use to find background information about the life of Franklin D. Roosevelt?
7. What reference do you use to find the population of the world?
8. What sources could you use to locate information about Henry Kissinger?
9. What kind of information do pamphlets and bulletins give you?
10. How do you locate pamphlets and bulletins in the library?
11. What reference do you use to find a line of poetry or a proverb?
12. How can you judge if an interviewee is qualified to answer your questions?

13. How should you prepare for an interview?

14. What is an on-the-spot interview?

15. What is the purpose of a questionnaire?

16. What are some of the steps in preparing a questionnaire?

ACTIVITIES

1. Go to the library and use the proper sources to answer the following questions:

a. Write down the titles of three books written by Edward Halett Carr.

b. Using the *Readers' Guide to Periodical Literature*, Vol. 32, 1972-73, write down the reference information for two magazine articles about therapy for "Alcoholism".

c. Look in the *Educational Index*, Vol. 23,, 1072-73. Find a reference for an article about College Student Housing.

d. Look in the *New York Times Index*, May 16-31, 1974, and write the reference for a newspaper article about "Impeachment."

e. Who was Aristotle?When did he live?What reference did you use?

f. Find *Who's Who in America*, 1972-73, Vol. 2 L-Z. Who is Tom Steed?

g. Using the 1973 *World Almanac*, what is the population of Africa?

h. Find a quotation about "love" in ***Bartlett's Unfamiliar Quotations*** by Leonard L. Levinson.

i. Go to the vertical file, look under TELEV-TRANS and write down several pamphlets or bulletins about "Television".

2. Prepare the informative speech discussed on page 32. Use three library references, such as magazine or journal articles, newspaper stories, statistical references, pamphlets or bulletins, etc. Record your information on 3" by 5" or 4" by 6" notecards.

3. Prepare questions for an on-the spot interview. Pick a topic that is currently on the minds of the students. The questions can be about a campus, a national or an international topic. Decide what group of people you should interview and how many people would give you a fair sample of public opinion.

4. Select a person on campus or in the community who is recognized as an expert in a certain area. Develop a list of interview questions you would like to ask him or her. Follow the precedure for interviewing discussed on page 101.

SUGGESTED READINGS

Baird, A Craig and Franklin H. Knower, *Essentials of General Speech*, New York: McGraw-Hill Book Company, 1968.

Soper, Paul L., *Basic Public Speaking*, 3rd ed., New York: Oxford University Press, 1963.

Chapter Eleven

TAKING NOTES

EFFICIENT: without wasting time and energy

Now that you know what sources you can use for finding supporting materials and how to use them, you need to know how to record the information you gather from these sources. This process is called **note taking.** All of you have taken notes before, but perhaps you are not sure of the most *efficient* way to take notes.

This chapter will describe one method of taking notes that you can use for researching your speech topic. When you finish this chapter, you should be able to **make accurate notecards for an informative speech.** In addition, you should be able to **make correct bibliography cards for each type of reference you use.**

PURPOSE OF TAKING NOTES

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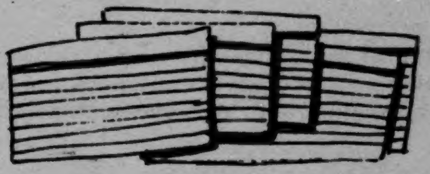
PHOTOGRAPHIC MEMORY: the ability to recall word for word what you read

There are several important reasons for taking notes. First, if you are like most of us, you probably are not blessed with a *photographic memory.* Therefore, you need to write down ideas, facts, and examples you read so that you can remember these later. In this way you avoid changing the meaning or forgetting the exact details of the information. Secondly, you might have to tell the sources of your information. For example, you might have to use footnotes in a paper or include a bibliography at the end of a paper or speech outline. If you wrote down this information at the time you did your reading, you will easily be able to list your sources. Finally, you may give a second speech or paper on the same topic at another time. If you already have your notes from the first speech, you will not have to read the same sources again. Instead you can do further reading to up-date your information.

HOW TO TAKE NOTES

ORDERLY: organized

1. **Use 3" by 5" or 4" by 6" index cards, lined or unlined.** Placing your information on notecards rather than standard sheets of paper is more *orderly.* This method allows you to easily combine or rearrange information, so you can later organize the cards into an outline.



3×5 NOTECARDS

2. **Place only one idea, quote, or example on a card.** Don't try to fill the whole card with information.

3. **Be accurate in copying from the source to your card.** A direct quote should be copied word for word the way the person said it. Don't substitute your own words, for you might change the meaning of the

quote. Use quote marks to indicate a direct quote.

WORD FOR WORD

Example: "We are sorry the world championship has been delayed. My problems were not with Spassky whom I respect as a man and admire as a player. If grandmaster Spassky or the Soviet people were distressed or discomfited I am unhappy for I had not the slightest intention of this occurring." Fischer said.

SUBSTITUTED WORDS
makes the quotation less complimentary and less sincere

"We are sorry the **chess game** has been delayed. My problems were not with Spassky whom I **like**. If **Mr.** Spassky or the Russians were **upset I apologize**." Fischer said.

(bold words indicate substituted words)

If you leave out words from a direct quote, indicate you have left out the words by using three dots...but be sure you don't change the meaning of what the person said.

EXAMPLES

DIRECT QUOTATION:

"Consumers Union reported recently that 12 of 15 children's car seats it tested had failed, proving them shockingly inadequate. A further shock, in case one is not enough, is that the 12 unsafe seats were said to comply with federal safety standards."

UNNECESSARY PHRASE LEFT OUT:

"Consumers Union reported recently that 12 of 15 children's car seats it tested had failed, proving them shockingly inadequate. A further shock... is that the 12 unsafe seats were said to comply with federal safety standards."

DIRECT QUOTE:

"It is little wonder that about 27 children under five are killed every day in auto crashes and about 160 injured."

WRONG: LEFT OUT WORDS CHANGE MEANING

"It is little wonder that about 27 children...are killed every day in auto crashes and about 160 injured."

To make a quotation more understandable for your audience, you may want to insert or add your own words. Use [ ] brackets to show you added your own words.

EXAMPLES

TO IDENTIFY A PERSON OR EVENT

"We [Fischer and his representatives] are sorry the World [chess] Championship has been delayed."

TO IDENTIFY PLACES AND PEOPLE

"It [Soul City]is eventually to be a community of 50,000 residents [poor rural blacks and whites]

PARAPHRASE: explaining in your own words

Paraphrase long quotations. But don't change the meaning of what the person said.

EXAMPLES

DIRECT QUOTE: "In the process of gaining our rightful place we must not be quilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred."

CORRECT PARAPHRASE: Martin Luther King, Jr. warned his followers not to use violence when they protest for equal rights.

4. **Use word abbreviations and other shortcuts to save time.**
5. **Make a bibliography card for each source you read.**

EXAMPLE:

AUTHOR'S FULL NAME
TITLE OF BOOK
PUBLISHER. PLACE.
DATE OF COPYRIGHT
NUMBER OF PAGES
FROM WHICH
THE MATERIAL IS
TAKEN

REIN, IRVING J.
Rudy's RED WAGON
Scott, Foresman & Co., Glenview, Ill.
© 1972
Pgs. 10-24

AUTHOR'S NAME
TITLE OF ARTICLE
NAME OF MAGAZINE
DATE OF ISSUE
PAGE NUMBER

MAGAZINE

Alpert, Hollis
"But Who Wrote The Movie?"
SATURDAY REVIEW
Dec. 26, 1970
Pgs. 8-11

PAMPHLET OR BULLETIN

WRITER'S NAME (if given)
TITLE OF PAMPHLET
ORGANIZATION RESPONSIBLE FOR PUBLICATION
DATE (if given)

Brotman, Richard, Ph.D.
Freedman, Alfred, M.D.

A Community Mental Health
Approach to Drug Addiction.

U.S. Dept. of Health, Education and Welfare.

INTERVIEW

NAME OF INTERVIEWEE
POSITION
NAME OF INTERVIEWER
DATE OF INTERVIEW

Dr. Adam Johnson
Heart Specialist at St. James' General Hospital

Miss Mary O'Connor
June 22, 1972

NAME OF CONTRIBUTOR OF ARTICLE
TITLE OF ARTICLE
TITLE AND EDITION OF REFERENCE BOOK

REFERENCE BOOK

Bassett, Margaret

James Madison, 4th President

Profiles & Portraits of American Presidents
1st Edition.

6. **Use some form of identification symbol on your bibliography card and notecards.** One method of identification is to assign each bibliography card a letter of the alphabet. Place the same letter on each card containing information you took from that reference.

EXAMPLE:

A

Raid, Barbara

"After Adoption, What?"

Mother's Manual

Feb '70

Pgs. 30-32

A P. 30

Adoption agencies have lifted some restrictions because there are more babies.

A P. 31

Illegitimate birth have doubled since the 1940's to 300,000 a year.

B

Wylie, Evan

"Arena breaks the adoption barrier."

Reader's Digest

Nov '70

Pgs. 19-24

B P. 20

A news system called ARENA on Adoption Resources Exchange of North America.

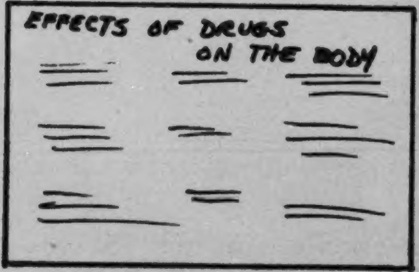
B P. 24

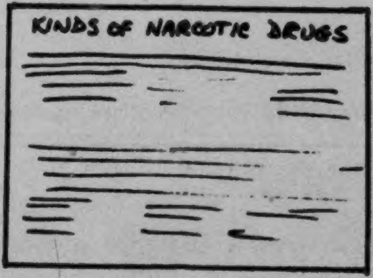
33 states still require a baby's religion match that of his adoptive parents.

There are other methods of notetaking. If you prefer, find or develop your own method of taking notes quickly and accurately. The important thing is not to trust your memory; write down the information you read.

USING THE NOTECARDS TO DEVELOP YOUR SPEECH

1. After all the note taking is done, group the cards into appropriate categories or main headings.


EFFECTS OF DRUGS ON THE BODY


KINDS OF NARCOTIC DRUGS

2. Make an outline of your speech. Use the information from the cards as the supporting points on the outline.

NOTE CARDS

Dangers of amphetamines

> A
> p. 44
>
> Dangers of injecting "speed" into vein include hepatitis, abcesses, swollen lips and eyes and even death from overdoses.

> A
> p. 19
>
> Heavy doses can cause mental insanity which requires hospitalization

OUTLINE

III. Dangers of amphetamines
  A. According to *Today's Education.*, June 2, 1973, injecting "speed" into the veins can cause:
    1. hepatitis
    2. abcesses
    3. swollen lips & eyes
    4. even death from overdose
  B. Heavy doses can cause mental insanity

3. Bring your notecards with you the day of the speech. If your audience questions you about your information, you can easily tell them exactly what sources you used.

CONCLUSION

When you are reading, don't forget to take notes. Use 3" by 5" or 4" by 6" notecards. Record the information very carefully and accurately. Place only one idea to a card; use abbreviations and other shortcuts to save time. Always make a bibliography card for each reference you read and use some kind of identification system on your other cards so you know where the information was taken.

When your notetaking is complete, you can organize the cards into main subject headings. Next, you can make an outline, using the information from your research notes. Finally, on the day of the speech bring your research notecards to class in case the audience questions you about your information.

If you have read this chapter carefully and you understand how to take notes from the research materials you use, you will save yourself a lot of time, work, and frustration as you continue to develop your speech.

SELF TEST

1. What is notetaking?

2. What is the purpose of taking notes?

3. How do you indicate on your notecard that a statement is a direct quotation?

4. In copying a quotation on to your notecard, what must you avoid doing?

5. How can you show that you have left words out of a quotation?

6. How do you indicate that you have added words to a quotation to make it more understandable?

7. What information goes on the bibliography card of a book? a magazine? a pamphlet? an interview? a reference book?

8. What is the purpose of using an identification symbol on your bibliography card and notecard?

9. How do you use notecards in developing your speech?

ACTIVITY

1. Take 3" by 5" or 4" by 6" notecards to the library. Make research notecards and bibliography cards for an informative speech. Use at least three types of references (magazine, pamphlet, newspaper, book). Make a speech outline from your notecards. Present the speech to the class. Hand in outline and research notes to your instructor.

SUGGESTED READINGS

Soper, Paul L. *Basic Public Speaking.* 3rd ed. New York: Oxford University Press, 1963.

White, Eugene E. *Practical Speech Fundamentals.* New York: The MacMillan Company, 1960.

Chapter Twelve

POSTURE AND BREATH CONTROL

The first requirements of effective speech delivery are **good posture** and **proper breath control**. Your posture can send out all kinds of intended and unintended information about yourself. In fact, the audience's attitude towards you is first formed by the way you walk to the podium and the way you stand just before you begin your speech. Not only does posture communicate to your audience, but it also can affect your use of simultaneous communication. Another factor that influences how well you use simultaneous communication is your ability to control your breathing while you are communicating. Nervousness or stage fright can seriously affect your natural breathing rhythm. Improper breathing can cause both unclear oral and manual communication.

Upon completing this chapter, you should be able to **demonstrate correct speaking posture**. You should also be able to **demonstrate correct inhalation and exhalation for controlled breathing.**

POSTURE

Poor posture, such as slumped or caved in shoulders, sends out signals implying that you are careless, tired, depressed, or in poor physical health. Balancing on one foot or standing with legs crossed, not only makes you look awkward and uneasy, but also draws unnecessary attention to your body instead of your message. Stiff soldier-like posture conveys the idea of a stern, rigid, or cold personality. Not only do these examples of poor posture send out unfavorable nonverbal ideas about you, they also prohibit you from using simultaneous communication effectively. For example, poor posture can make your signs look awkward and can cause unnecessary physical fatigue.

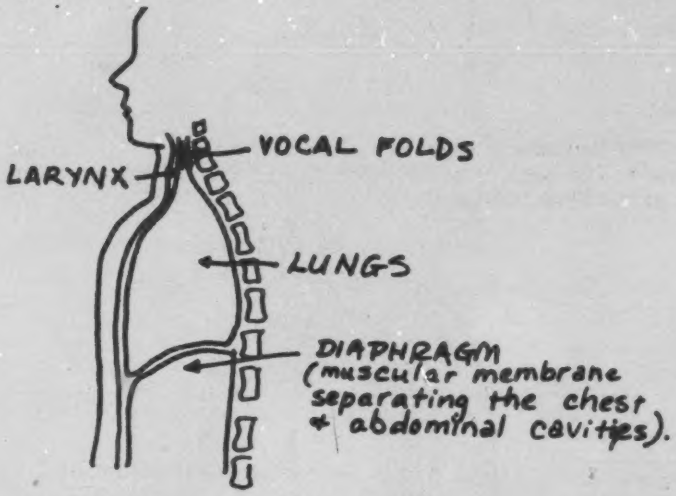
In a natural standing posture, your weight is evenly distributed between both feet, which are slightly apart. The knees should be slightly bent, not locked in military fashion. The chest is pulled high, the shoulders back, but not raised toward the ears. The head is lifted, in line with the backbone, not hunched forward or tilted too far back.

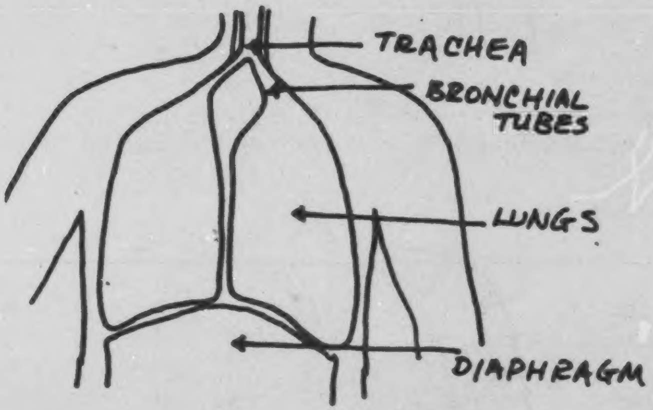
This standing position gives you the greatest control over your body, and allows for proper breath control, which is especially important for effective use of voice and body.

BREATH CONTROL

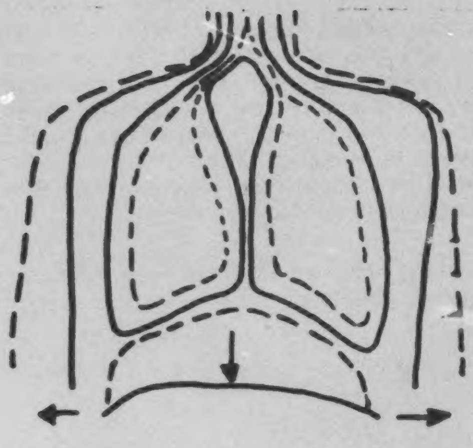
Knowing how to control the breathing muscles and developing good breathing habits are important for all people, but they can be even more valuable for you as a hearing impaired communicator. Some students, for example, with otherwise natural sounding voices and intelligible speech may lose control of the sound they are producing when they become nervous or emotional during a speech presentation. Consequently, the tone that results will either be loud and shrill or too low to be heard. Improper breathing can also make you sound like you are out of breath. In extreme cases, lack of breath control can stop you from producing any sound at all. In addition to these problems, a jerky or uneven rhythm of speaking and signing can develop if you do not breath in the appropriate places of your message. Fingerspelling and signs will look stiff and forced if you are not relaxed and comfortable before your audience. Therefore, proper breathing techniques can help you control the tone of your voice, as well as help you coordinate your body in using manual communication.

The parts of the body involved in breathing are the nose, mouth, throat, larynx, trachea, bronchial tubes, lungs, diaphragm, and the chest and abdominal muscles.

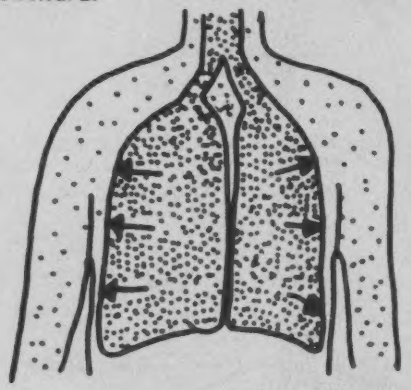

VOCAL FOLDS
LARYNX
LUNGS
DIAPHRAGM
(muscular membrane separating the chest + abdominal cavities).


TRACHEA
BRONCHIAL TUBES
LUNGS
DIAPHRAGM

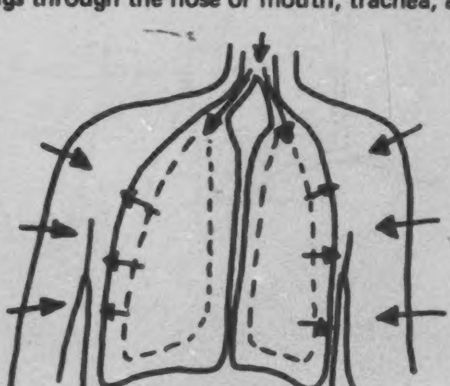
INHALATION. When you inhale, the diaphragm contracts or pushes downward and flattens. This action increases the size of the chest cavity. It also causes a slight forward and lateral expansion of the abdomen.



When this happens, the density of air in the chest cavity outside of the lungs decreases. The density of air inside the lungs increases and pushes the elastic walls of the lungs outward.

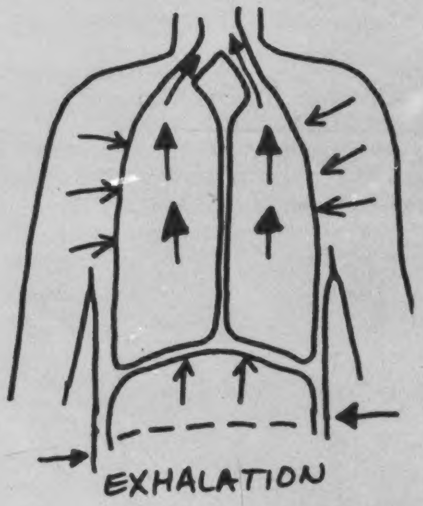


In order to equalize air pressure outside the body and inside the lungs, new air enters the lungs through the nose or mouth, trachea, and bronchial tubes.



INHALATION

EXHALATION. The act of exhaling is the opposite of inhaling. As long as the diaphragm is contracted the air will remain in the lungs. When the diaphragm is relaxed, it goes back to its original position, pushing upward against the lungs,thus pushing the air into the trachea and out through the mouth or nose.



CONCLUSION

Good posture and correct breath control can help you achieve your goal of effective simultaneous communication. Straight, but relaxed, posture communicates to your audience that you are confident of yourself and your speech. In addition, correct posture will enable you to coordinate oral and manual communication with greater ease. Thus, you will eliminate unnecessary physical fatique.

Correct breath control will eliminate certain voice problems which hearing impaired speakers often experience. The ability to control nervousness by proper inhalation and exhalation will reduce the probability of sign and fingerspelling mistakes or awkwardness.

SELF TEST

1. Why is it important to have good posture, especially when giving a speech?
2. Describe a natural standing posture for giving a speech.
3. Name the parts of the body involved in breathing.
4. What problems can improper breathing cause?
5. What should happen to your body when you inhale? Exhale?
6. What are several exercises you can do to help you relax before you give a speech?

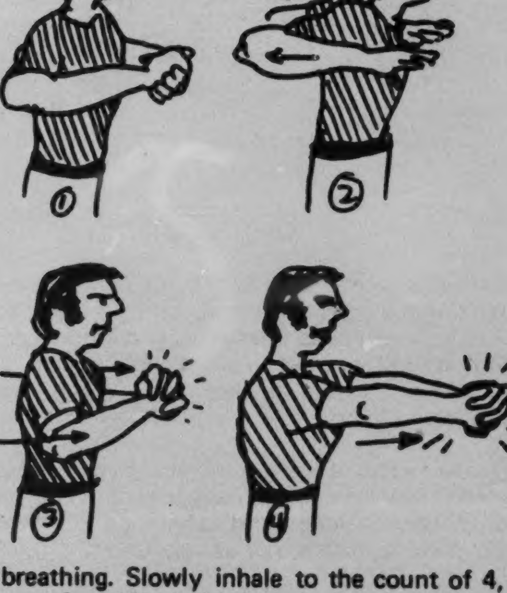
ACTIVITIES

1. The relaxation exercises which follow are intended to help you improve both posture and breathing.

a. Stand on tip toes. Try to reach the ceiling with your finger tips. Stretch your body as tall as you can.

b. Gently shake the various parts of body. 1) your head, 2) your shoulders, 3) your wrists, 4) your arms, 5) your whoie body.

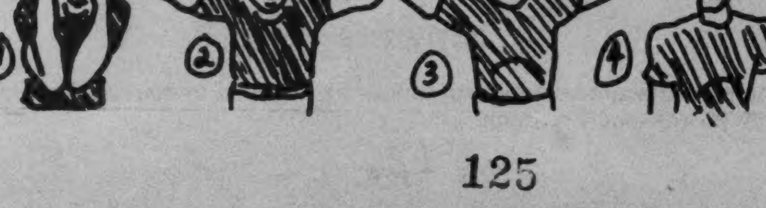
c. Make yourself yawn, 1) take a deep breath. At the same time, bring arms in bent position to front of chest, push elbows to the side and toward back. Exhale through the mouth. At the same time, clasp your hands in front and stretch them out in front of you. Repeat this exercise several times; 2) now try to yawn naturally. Open mouth as wide as you can.



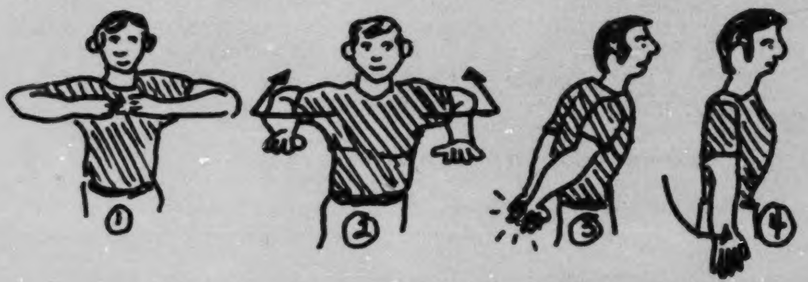
d. Squared breathing. Slowly inhale to the count of 4, or whatever count is comfortable, hold breath for 4 counts, exhale on 4 counts, hold exhale 4 counts. Repeat 4 or 5 times.

2. Posture Exercises

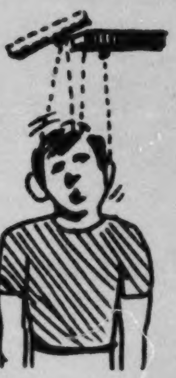
a. In a standing position, clasp hands behind the neck; press down on the neck with hands, forcing the head to drop; touch elbows together in front of body, exhale as you do this. Stay in this position for the count of five. Then slowly push elbows apart, stretching them out to the side as far as possible; inhale slowly and deeply. At the same time as you inhale, raise your head. You should feel a deep crease in your back. Exhale. Drop arms to sides; keep shoulders back and head high. Count to ten. Relax. Repeat exercise five times.



b. In standing position, feet slightly apart, fingertips touching, arms are bent and pulled close to chest. Pull elbows and shoulders back as far as possible. Clasp your hands behind your back and straighten the arms, pulling them downward. A sharp, deep crease should be felt in the back. Remain in hand clasp position for a count of ten. Then unclasp hands and let them naturally return to the sides of your body. Repeat exercise several times.



c. In a standing position, imagine that a string is attached to the top of your head and that it is pulling your chin back and your head up slightly.



3. Breathing Exercise

a. Place one hand gently on the upper abdominal area. Hold the index finger of the other hand in front of the mouth. Inhale, then exhale slowly in a continuous stream, keeping the same intensity at the last as at the first. The hand on the abdominal area should be pushed out as you inhale, and forced in as you exhale.

b. Place one hand on ribs, the index finger of the other hand in front of the nostrils. Inhale. Then as you exhale hum "M". Keep the tone steady with equal volume at the end as at the beginning. You can determine if it is steady by the air flow upon your index finger. The hand on the ribs should go out as you inhale, and in as you exhale. Repeat exercises with "ah" and "oh" sounds.

c. Count slowly, saying each number, from one to 15 on one breath; then from one to 20; until you can count from one to 35 easily on one breath.

d. Inhale deeply. Count aloud toward 100 and exhale slowly on each count. Try to control the amount of air that escapes from your nose and mouth. As you begin to run out of air, push stomach muscles inward as far as possible to force out all the air you have in your lungs.

e. Contract the abdominal muscles quickly, and at the same time say "ah-h-h" as you try to force the air out of your lungs. Hold the contraction of these muscles several counts, then suddenly release the tension of the muscles. Notice that the air rushes into the chest and fills the lower portion of the lungs upon the release of tension.

f. To gain control of diaphragm and abdominal muscles, open mouth and try to pant like a dog, using your abdominal muscles to push air in and out. Start with a slow pant and increase speed to a fast, short pant. Place both hands lightly on abdominal area to feel the out and in motion as you inhale and exhale.

g. Read the following passages, breathing as directed.

Trying to "be good" by Claude Brown

1st breath group

The way I saw it,
everything I was doing was good.

2nd breath group

If I stole something
and didn't get caught,
I was good.

3rd breath group

If I got into a fight with somebody
I tried to be good
and beat him.

4th breath group

If I broke into a place,
I tried to be quiet and steal
as much as I could.

5th breath group

I was always trying to be good.

(from *Listen To Love,* by Louis M. Savary, S.J. Regina Press, 1969)

h. Read the above selection again trying to control and regulate your breathing in the following ways:

1) Breath after the 2nd, 4th, and 5th stanzas. Do not increase your rate in order to complete the stanzas without taking a breath.

2) Breath after the 3rd and 5th stanzas. Watch your rate.

3) Take a deep breath. Say the entire passage on one breath. Control your rate of speaking.

SUGGESTED READINGS

Anderson, Virgil. *Training the Speaking Voice.* 2nd ed. New York: Oxford University Press, 1961.

Lee, Charlotte. *Oral Interpretation.* 3rd ed. Boston: Harper and Row, 1960.

Lessac, Arthur. *The Use and Training of the Human Voice.* New York: DBS Publications, Inc., 1967.

Levy, Louis. *Voice and Speech Handbook.* New Jersey: Prentice Hall, Inc., 1955.

Chapter Thirteen

STYLES OF MANUAL COMMUNICATION

As you prepare your speech message, you will need to make some decisions about what style of manual communication you will use to convey your ideas accurately to your audience. A speaker's style of delivery can be described as "lively", "serious", "dramatic", "monotonous", "colorful", to name a few. These words describe not only the way the speaker looks and sounds, but also the way he uses language. For example, the lively speaker will use a variety of body movement and facial expression; he will try to express his emotional feelings by the way he signs and by the sound of his voice. But all of this physical activity will not make his speech lively if the words he uses are dull and lifeless and the way he puts words together into sentences is monotonous. So style refers to your language itself and to the way you communicate that language.

In this chapter, you will read only about the way to communicate language. Specifically, three styles of manual communication will be discussed: **fingerspelling, Signed English, and Ameslan.** When you finish reading this chapter you will be able to **explain the characteristics of each style and demonstrate how each can be adapted for simultaneous delivery.**

FINGERSPELLING

In the book, *An Introduction to American Sign Language,* Louie J. Fant, a well known interpreter for the deaf, defines fingerspelling as the "**presentation of spoken English in a visual manual medium.**" Linguists Ursula Bellugi and Edward Klima, in an article entitled "The Roots of Language in the Sign Talk of the Deaf" (*Psychology Today,* June 1972), describe fingerspelling as **"a system of using alphabet hand symbols to write English in the air."**

Any way you wish to define it, fingerspelling is a manual style of communication which can be used in delivering a speech. However, fingerspelling an entire speech would be very monotonous to watch and would put an unnecessary strain on your audience. For a speech presentation it is more effective to use fingerspelling for the following reasons:

1. When there is no appropriate or accurate sign for a word or phrase.
2. To spell proper names of people, places, and things.
3. To give special emphasis to an important word or phrase.
4. To create a special effect.

Fingerspelling must be clear and understandable, especially when speaking to a large group. Trying to read sloppy spelling is like trying to read sloppy handwriting. The receiver forms a poor impression of the sender and, consequently, may "give up" trying to understand his message.

For the best simultaneous communication words should be fingerspelled in time with their pronunciation on the lips. In other words, the syllables should appear on the hand at the same time they appear on the lips. The best exercises to help achieve this goal are to be found in LaVera Guillory's booklet, *Expressive and Receptive Fingerspelling For Hearing Adults.* Although the title specifically mentions hearing persons, the exercises can be profitably used by all who want to fingerspell and speak simultaneously. The student is instructed to speak the sound and spell the syllable at the same time. The exercises begin with two letter sounds like BA, AB, IB, OB, BO, and progress to longer and longer words. The result is that the student increases the speed of fingerspelling without losing smoothness or clarity. Also, persons who have followed this method report that they can read fingerspelling much better because they are used to thinking in syllables and words instead of letters.

The position of the hand for fingerspelling should be to the side of the head and horizontally in line with the mouth. In this position, the receiver can lipread and at the same time can see the hand for reinforcement. Care must be taken not to change the hand position when spelling, unless there is a reason for movement.

SIGNED ENGLISH

Signed English or "siglish" is another manual style of communication. It is **sign language that follows all the grammatical rules and structures of English.** It was developed to teach English to deaf children. It is thought that if children can see how English works by showing it on the hands, they will begin to learn it.

Signed English uses the same signs as Ameslan, but the order or way the signs are put together is different. However, many "new signs" are being invented for words or concepts which formerly had no sign equivalent. Also, there are signs for inflections of English (-s, -ed, -ing), for forms of the verb "to be" (am, is, are, was, were, etc.), and for some common word endings (-tion, -ment, -ness).

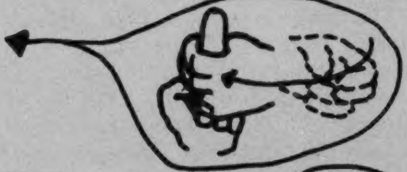
If you desire accurate word choice in your speech, you should either fingerspell the word or use Signed English. If you decide to use Signed English, you should be certain your audience is familiar with this style. Since there are so many new signs being invented each year, it is difficult to keep up to date with the changes. **If you have any doubt about whether your audience knows a sign, fingerspell it first; then use the sign.**

AMESLAN

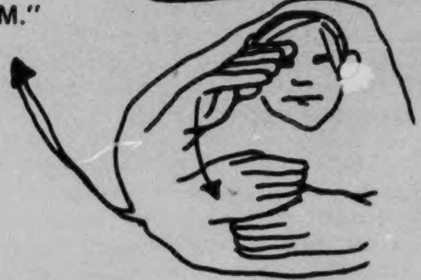
A third style of manual communication is Ameslan, an abbreviation for American Sign Language. The term Ameslan was first introduced by Louie Fant to describe sign language used by the American deaf community in their everyday communication. In the past it was associated with the language of uneducated deaf persons. But today Ameslan is recognized by linguists as a distinct language with its own grammar and structure. Some scholars believe we can learn more about the biological and psychological foundations of all languages by studying Ameslan, which is different from all the spoken languages. According to Bellugi and Klima other languages use sounds, but Ameslan uses space, direction, and movement to convey concepts.

Effective simultaneous communication requires some knowledge and understanding of Ameslan and some ability to use its characteristic elements carefully and sensitively with spoken English. For example, a communicator can borrow some of the vocabulary and idiomatic expressions of Ameslan when appropriate.

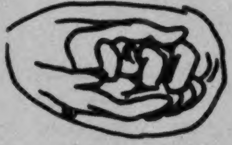
"TO CAPTURE FOR LOVE."



"TO FALL ASLEEP WITH BOREDOM."

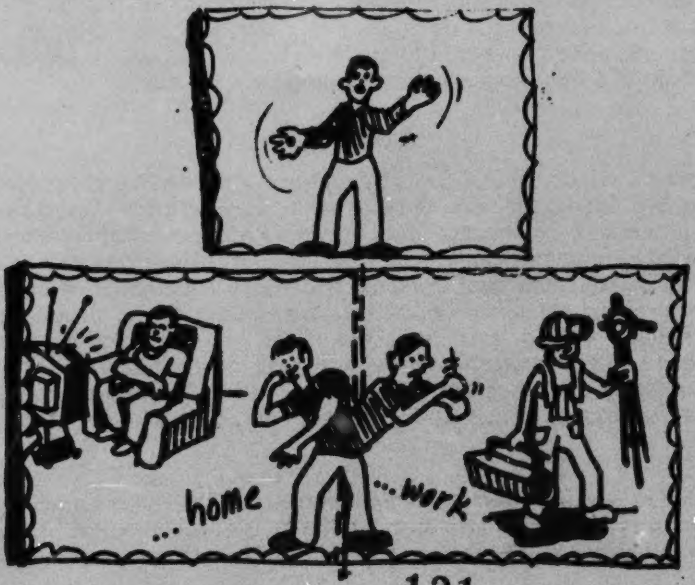


"ROLLING ON THE FLOOR WITH LAUGHTER."

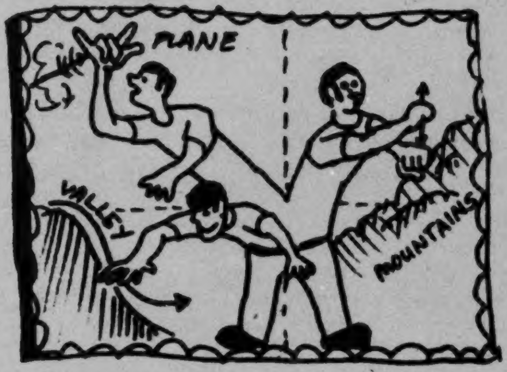


But even more important, the simultaneous communicator can borrow the Ameslan techniques of **position** and **direction** to make his speech more effective.

USE OF POSITION. In Ameslan, it is important to "position" persons, places, and things around you. **You should imagine yourself as the center of a large canvas and place or position your signs on it.** This technique makes it easy for your audience to remember who or what you are talking about, for you have created a visual picture for them. For example, if you describe a man going back and forth from home to work, place home on your right side and work on your left. Sign any ideas related to work on your left and any ideas about home on your right.

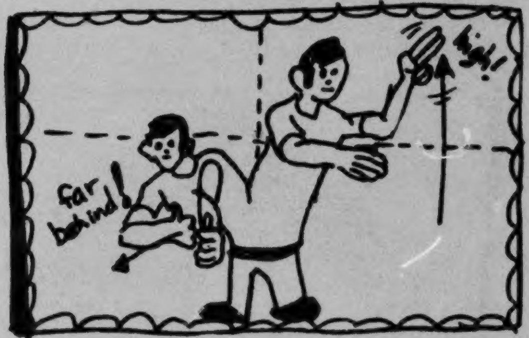


In a story about a valley and a mountain, position the mountain on one side up high and the valley on the other side down low. An airplane flying over the valley is signed high up on the same side you positioned the valley.



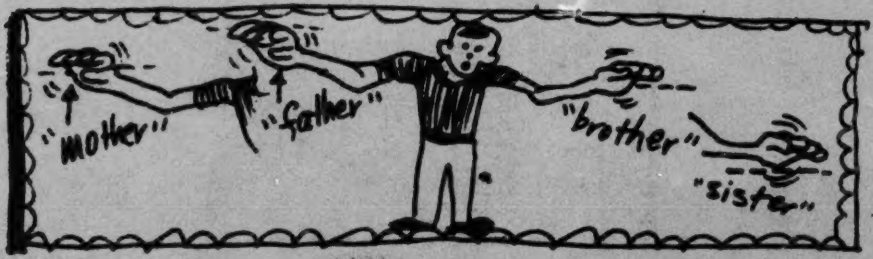
If you are contrasting two classes, place one class on your right and one on your left. Sign the percentages on different levels of space to further emphasize the differences between them.

Class A, whose grades ranged from 10-60%, were far behind class B, whose grades were from 80-100%.


high!
far behind!

If you want to indicate the relationship between ideas on an outline, you can sign the main point of the outline up high (eyebrow level) and the sub point a little lower.

In using **positioning** in public speaking, it is extremely important to remember where you put various persons, places, and things on your imaginary canvas. If you forget the order and sign them in the wrong position, you will probably confuse your audience or cause unexpected humor.



DIALOGUE: a conversation between two or more persons

Positioning becomes very important when using *dialogue* in your speech. You can create the visual scene of several persons talking to each other without using the phrase "he said" or "she said" if you carefully position the people. Then when you want to indicate who is speaking, turn slightly toward the proper position for that person. You should also try to "act out" each person's personality as a further aid for identifying who is speaking.

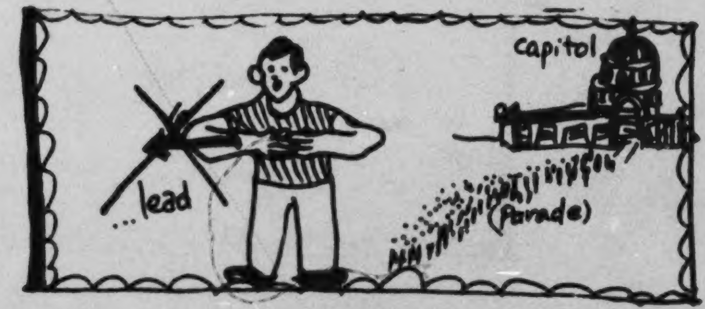
Direct quotations can also be indicated by positioning and by using the hand-made quote marks at the beginning and sometimes at the end of the quotation.

DIRECTION. In Ameslan, all movement has meaning. Any unnecessary or random movement of hands and arms can distract from your message or communicate the wrong meaning to your audience. Therefore, in Ameslan direction of a sign is very important. **Direction refers to the movement of individual signs.** Signs, for instance, are made toward or away from the body, up or down, and to the right or left. After you have established a position, then decide what direction to make your sign. For example, if you talk about coming home from the airport and you place the airport to your right, when you sign "coming from" you will need to do so from the right also.

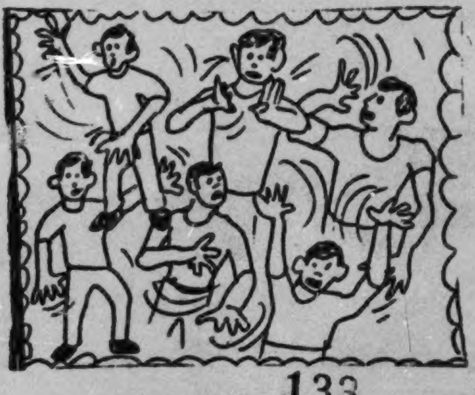
CONTEXT: the meaning of words in your speech

Often you have a choice of direction in making a sign and your choice should depend on the *context* of your speech. The sign "lead", for example, can be made with the right hand leading the left or the left hand leading the right. If you have already referred to the Capitol on your left, it would confuse the audience if you spoke of leading a parade to the Capitol and made the sign for "lead" from left to right -- away from the Capitol!

WRONG DIRECTION



If a series of signs move in the same direction the audience's eyes are led smoothly from one idea to another and the feeling is one of fluency and order. If the signs alternate back and forth or if the direction of the signs keeps changing, the feeling created is one of tension or confusion.



CONCLUSION

For effective communication, you need to give thought to your style of manual communication. Three styles were discussed in this chapter: fingerspelling, Signed English, and Ameslan.

Although it is usually not a good idea to fingerspell your entire speech, there are times when fingerspelling should be used. Some general guidelines are to use fingerspelling 1) when there is not an appropriate sign for a word or phrase; 2) for proper names of people, places, and things; 3) for emphasizing important words or phrases; and 4) for creating special effects. In order to adapt fingerspelling to simultaneous communication, spell and pronounce words by syllables at the same time.

Signed English is another style of manual communication. You attempt to sign in the correct English sentence structure. New signs, special endings on words, and signs for verb tenses are some of the characteristcs of Signed English. Signed English allows you to use exact language in your speech when it is necessary. Signed English is the style most often used in simultaneous communication.

American Sign Language or Ameslan offers a unique style of communication. It's structure does not follow English. Therefore, it is not possible to speak English and sign in Ameslan simultaneously, unless you have a very flexible brain. However, you can borrow vocabulary and idiomatic expressions from Ameslan. You can also borrow two Ameslan techniques, position and direction, to show relationships among ideas and to clarify concepts. Position refers to placing persons, places or things around you as if you were part of an artist's canvas. Position is especially useful for dialogue and direct quotations. Direction refers to the movement of an individual sign. Signs can move toward or away from the body, up or down, right and left. Once you have set up positions for things be sure to make your signs move from the proper direction.

Your decision on what style of manual communication to use should be based partly on the content of your speech and partly on your audience's ability to understand each style. Most of the time when you are using simultaneous communication, you can combine all three styles with your voice.

SELF TEST

1. What are the three styles of manual communication discussed in this chapter?
2. What is a definition of fingerspelling?
3. When should you use fingerspelling in a speech?
4. What is the correct way to fingerspell when you use your voice at the same time?
5. What should be the position of the hand for fingerspelling?
6. What is Signed English? When should you use Signed English in a speech?
7. What are some new signs that are used for Signed English?

8. Who originated the term Ameslan? What does it mean? Who usually communicates in Ameslan?

9. What elements of Ameslan can the simultaneous method of communication borrow?

10. Give your own examples of when you could use the technique of position in a speech.

11. Explain what the Ameslan principle of direction means. Give an example of how you could use direction.

12. The style of manual communication you use depends on the context of your speech and on your audience. Sometimes you may need to use all three styles in the same speech. Explain the style or styles which would be most appropriate for the following speech situations.
    a. A scientific speech for an audience of deaf and hearing adults.
    b. A scientific speech for an audience of deaf adults from the community.
    c. A speech about a camping experience for hearing impaired children.
    d. A speech about a camping experience for hearing impaired college students.
    e. How to tune an engine for an audience of deaf and hearing adults.

ACTIVITIES

1. Keep a notebook for new signs and new interesting ways of saying things in sign language or in English.

2. FINGERSPELLING EXERCISES.
    a) Spell the same word at different speeds. Start with short words and progress to longer ones.
    b) Spell long and short words in a definite rhythm, for example, to music or to someone clapping.
    c) Two persons face to face fingerspell to each other. First look at each other's hands; then, look at each other's face and try to read the fingerspelling without looking directly at the hand.
    d) Fingermime: try to spell the following words in pictures. Draw a design as you spell the word.

racing car
flower
mirror
sunshine
dying
river
love
rainbow
falling leaves
dance
ski

    e) Sign one sentence again and again, fingerspelling the first word, then the first and the second, then the first, second, third, etc.

f) Fingerspell a short story or poem to the class. Have everyone write down what he thought you spelled. See how clear you are to your audience.

3. SIGNED ENGLISH EXERCISES.

a) Sign the following passage. Use the signs for verb tenses (is, are, am, etc.), sign articles (a, the, an), adjective endings (er, est), adverb ending (ly), simple plural (s), possessives ('s), present progressive (ing) and derivational endings (tion, ment, ness).

I MADE IT THROUGH BUT...

by Stephen J. Mullen

I stood in the middle of nowhere and in the darkness of monstrous doubts. I decided to take one step forward. Afterwards I began to see movements from a hole ahead of me but it wasn't clear enough for my eyes. Upon taking another step a slight breeze coming from the hole gave me a chill of my life. Still my eyes couldn't tell me what they had seen. I moved on and before I knew it I was walking toward the hole in a tunnel.

There were sounds coming in and bouncing against my body like I was standing on a seashore hearing the violent waves crashing against the rocks. All of a sudden my ears caught a loud groan and the tunnel closed in on me and began squeezing the life from me. Being scared, I made a decision to return to the place where I started but there wasn't any hope. Behind me was a force in the dim light of the tunnel urging me on. There was no choice for me to make but to submit to its will.

Looking ahead my eyes beheld something that would take eternity to describe. Through them I saw the hole changing shape and there were two or more log-type objects poking into it. There was another groan much louder and longer than the first one. Then the tunnel caved in on me squeezing the soul out of me. And still, I moved but a little faster than before. I thought the world was coming to an end.

Slowly, the force behind was pushing me through the hole and, as I looked out of it something blinded my eyes. Whatever it was that grabbed me by the head, it sure did pull me out of the cave. I discovered that I was wet from the top of my head to the bottom of my feet and not only that I was hanging upside down with my feet clamped together. Out of nowhere a gigantic unidentified flying object came down on me and slapped the devil out of me and I released a painful cry.

After these twenty-one years I still wouldn't want to go back to that same cave and start all over again. Plus, I still curse the hand of my family doctor for cracking my behind in half.

(Selection taken from Manus, 1972, p. 42. Manus is Literary edition of *The Buff and Blue*, student newspaper, Gallaudet College, Kendall Green, Washington, D.C.)

4. AMESLAN EXERCISES.

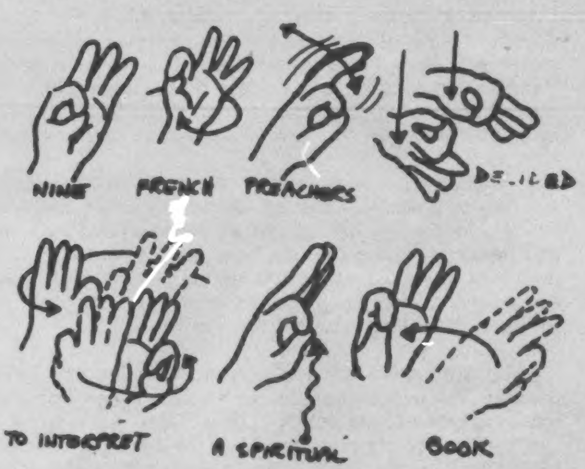
Meaning in Ameslan comes from three basic elements: the shape of the hand, the position of the sign, and the type and direction of the movement. There are a number of sign language games that call attention to these three elements. These games are not only for fun, but they also help to expand your vocabulary and your ability to express different shades of meaning. Try some of these exercises.

a. Hand shape + position games.

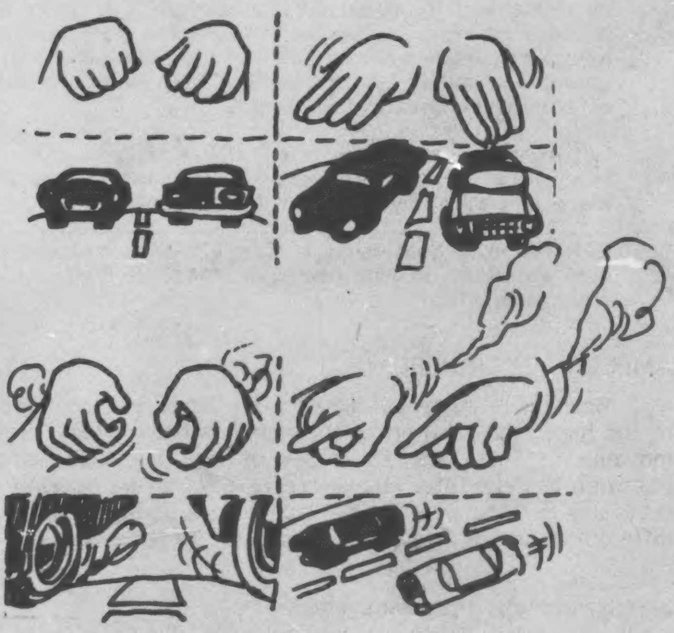
1) The Number Game -- Think of signs made with the hand shape for the number "1", e.g., think, bitter, tell, etc. Both hands can be used. Do the same for the hand shape for the number "2", "3", etc. This game shows clearly how the change of position and movement or both creates new "words."

2) The Letter Game -- Think of all the signs made with the "A" hand, the "B" hand, etc. This game can be expanded by adding other hand positions that do not correspond to a letter.

3) One-Position Story -- Tell a story or create a sentence using only one hand position.



4) Alphabet Story -- Tell a story in which the first sign is made with the "A" hand, the second sign with the "B" hand, the third sign with the "C" hand, etc.



b. Sign direction exercises.

1) Make these signs in as many different directions as possible. What meaning is implied by each different direction?

influence, counsel, advise
send (letter)
go
come
to
from
show
call (summon)
invite

c. Position and direction exercises.

1) Tell a story of a trip that you made to five different places. Try to give each place a position on your imaginary canvas. Make sure that the direction of your signs go to and come from the proper position.

2) Tell a story involving a dialogue between 3 people. Position each person and turn slightly toward that position whenever the person speaks. Give each person a personality.

3) Describe in detail what your dorm room, house, college, car, or yard looks like. Place all the details in the proper order as if you were drawing a picture of it for your audience.

4) Give each character a position and a personality. Try to communicate the dialogue clearly to your audience.

> A man had stepped quietly out of the bush and stood confronting him. In his hand he carried a wicked-looking club.
>
> "Who are you?" Lani asked in fear.
>
> "That is the same question I was about to ask you myself," said the man. "What are you doing alone in the bush at night?"
>
> "I'm lost. Please, will you help me?" asked Lani hopefully...
>
> "Certainly," the man replied, "but you'll have to spend the night with me and in the morning I will show you your way." He took Lani by the arm, but Lani cried out and drew back quickly: "What's the matter with you -- don't you want to come?"
>
> (excerpt from "Lani", by George O. Taylor, *Manus*, 1973, p.22)

SUGGESTED READINGS

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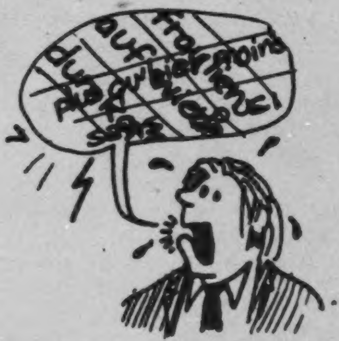
Chapter Fourteen

EFFECTIVE USE OF SIMULTANEOUS COMMUNICATION

"Can you speak English and Sign Language at the same time?"

"No!"

According to William Stokoe, Director of Linguistics Research at Gallaudet College, sign language, or Ameslan, is a real language with a structure and a grammar of its own. So it is really not possible to speak English and use Ameslan at the same time, just as it is not possible to speak two foreign languages at the same time.



It is possible, however, to speak and use signs simultaneously. Simultaneous communication really means to speak and to "interpret" yourself in signs. When both are used carefully and skillfully, they reinforce each other and improve communication. For the audience, whether deaf or hearing or a mixed group, the message is being presented in two different forms: in sounds as it is spoken and in sight through lip movements and signs.

This chapter will explain some of the characteristics of effective simultaneous communication and methods you can use to improve your simultaneous skill. When you finish reading this chapter, you will be able to explain the concept of effective simultaneous communication; and demonstrate how to vary the rate, intensity and quality of voice and signs, as well as pitch of the voice.

WHAT IS AN EFFECTIVE SIMULTANEOUS COMMUNICATOR?

1. He is a communicator who can use manual and oral communication smoothly and easily. Individual differences, of course, will influence the amount of voice used. If voice cannot be used understandably, then the hearing impaired communicator can promounce the words silently to give a simultaneous effect. A smooth or fluent delivery means that the communicator avoids filling pauses with unnecessary sounds, such as "ah," "uh," or "er." He does not use unnecessary random hand movements as signing "and-and," "next-next," or "well-well." In addition, the effective simultaneous communicator strives for good coordination of vocal and manual skills. He does not speak faster than he can sign or sign faster than he can pronounce words.

2. He chooses the appropriate level of language in spoken English and signs for his audience.

3. He can convey the appropriate emotional feeling of the message by the way he signs and speaks.

4. He can be heard and seen easily without making his audience strain to understand him. His voice is neither too soft nor too loud. He carefully makes his signs and spells clearly according to the needs of his audience.

PERSONAL BENEFITS OF EFFECTIVE SIMULTANEOUS COMMUNICATION.

1. Skill in using simultaneous communication leads to **social success.** The communicator will be able to associate easily and comfortably with a mixed group of people. Thus, he increases his opportunities for making friends and social acquaintances.

2. Skill in using simultaneous communication leads to **professional success.** The communicator who can clearly and effectively convey his knowledge and ideas to his employers will have a better opportunity to be hired and promoted.

3. Skill in using simultaneous communication gives that important feeling of **self confidence.** If you have the attitude that no one will understand you, probably no one will. The poor image you have of yourself will cause you to do such things as use the wrong signs, fingerspell poorly, mispronounce words, avoid looking at the receiver. If you are sure of yourself, you will make yourself understood.

4. Your **personality** is often judged by the way you communicate. For example, a person is sometimes described as shy if he signs and spells with small movements, close to his body, or if he speaks very quietly and softly. A person who constantly uses a loud voice or signs with large, forceful or exaggerated movements is often described as an aggressive person. A person who always communicates very fast appears to others as if he is

nervous or emotional. While we know that the way an individual communicates may be based on cultural background or other reasons, it is a common practice to form an opinion of someone without giving much thought his individual identity. Therefore, it is important to convey an accurate picture of your personality through your communication.

HOW TO IMPROVE YOUR SIMULTANEOUS COMMUNICATION

Since both oral and manual communication are learned skills as are reading, skiing, or driving, it is possible to improve. If you are learning to use simultaneous communication for the first time or are trying to improve your skill in using it, here are some learning hints.

1. **Observe** how others communicate by attending different communication events, such as lectures, group discussions, meetings, plays. Pick out people who you think are really good communicators. What do they do while speaking that makes them good?

2. **Practice.** There's no substitute for practice. Try to have a variety of speaking situations, such as participating in classroom discussions, giving speeches, having personal conversations, trying out for plays, and practicing communication exercises at home.

3. **Be conscious** of the way you communicate. Make a video tape of yourself and make an honest assessment of your skill --- good and weak areas. Get other people's opinions of your communication skill.

VARIABLES OF EFFECTIVE SIMULTANEOUS COMMUNICATION

Now you are ready to work on the variables of effective simultaneous communication. Learning to use oral and manual communication more effectively requires knowledge and control of three variables: **rate; intensity;** and **quality.** A fourth variable of **pitch** does not seem to apply to manual communication; therefore, it will be discussed only in terms of the voice.

RATE OF COMMUNICATION.

Rate of oral or manual communication is the speed or tempo at which you communicate your ideas. Communication rate can be slow, moderate, or fast. One study by Grant Fairbanks *(Voice and Articulation Drill Book,* 1960) of 232 hearing college students showed that the range of acceptable American speech varies from 130 to 210 words per minute (WPM). 130 to 150 WPM was evaluated as slow; 150 to 160 as satisfactory; 160-170 as excellent; 170-180 as satisfactory; and 180-210 as fast. No specific research has been conducted as to the slow, average and fast rates for manual communication.

Your communication rate is influenced by many factors, but three of the most significant are: **habit, personality, and environment.** The rate at which you normally communicate is most likely habitual. That is, you probably use the same rate, fast, moderate, or slow, whenever you speak. Your personality influences your communication rate too. For example, persons who are active, bubbling with enthusiasm, or who have a lot of nervous energy tend to speak rapidly. On the other hand, persons who are passive, quiet, or *listless* tend to speak slowly. Finally, your environment influences your rate. Southerners tend to communicate slowly while New Yorkers communicate hurriedly, due to climate, lifestyle, and imitation of others.

LISTLESS:
lacking
interest
in something

A. The rate of your communication depends on:

1. The meaning of the information you are conveying. Complex or technical explanations generally need a slower-than-normal rate of speaking. Less difficult information can be communicated in an average or moderate rate. Casual conversation, easy-to-understand ideas or less important material can be communicated in a faster than normal rate.

2. The mood or emotional feeling you are trying to create for your audience. A serious mood requires a slower rate. Light, humorous or exciting ideas usually are communicated more rapidly.

3. The size and makeup of your audience. A small group can understand a conversational rate of communication. A large audience will need a slower rate of oral and manual communication because of the visual and *acoustical* conditions of large auditoriums. Children and elderly receivers need a slower rate than young and middle-aged adults.

ACOUSTICS: the qualities of a room, etc. that determine how clearly sounds can be heard in it.

B. Learning how to vary the rate.

The rate of oral and manual communication can be varied simultaneously by:

1. Changing the articulation time used to say individual sounds within a word and the length of time used to sign or spell a word. Individual vowel or consonant sounds within a word can be spoken rapidly or slowly. Likewise, the amount of movement and the time required to make a sign or fingerspell a word can be greatly exaggerated or reduced.

2. Changing the length and frequency of pauses between words, phrases, or sentences.

A pause is a period of rest when there is no sound of the voice or movement of the hands. A pause in manual language is indicated by:

a. Holding a sign still for a moment before making the next sign or

b. Dropping the signing hand before continuing to sign the next word.

How long you should pause between words and sentences depends on the mood or meaning of the material you are trying to communicate. A pause at the right time adds clarity, interest, or suspense to your speech. It allows your audience to think through the ideas you are explaining. A pause also gives you an opportunity to change the intensity and quality of your voice and signs, to get your breath, to glance at your notes, or to organize your thoughts.

Some general guidelines for using the pause are:

1. **Pause for punctuation.** Your receivers depend on your voice and hands to indicate the beginning and end of sentences, *parenthetical expressions,* items in a series and other grammatical elements that give meaning to your message. A comma is usually indicated by a short pause, a period by a longer pause, a question mark by a slightly longer pause than for a period, and an exclamation point by a quick pause, especially if there are a series of exclamation point ideas.

PARENTHETICAL EXPRESSIONS: a word or a phrase added as an explanation within a sentence

2. **Pause for phrases.** Pause before and after groups of two or more words that belong together in order to make sense of what you are saying. Care must be taken to pause between the right words so that your ideas flow

smoothly.

3. **Pause for emphasis.** To make certain key ideas stand out, pause before and after an important word or phrase. To build suspense and curiosity, pause before the punchline of a joke or before the climax of a story.

INTENSITY OF VOICE AND SIGNS.

Intensity means force or strength. Vocal intensity, often called volume, describes how softly or loudly you speak. Vocal intensity depends on: **breath control; physical energy; and hearing.** In place of hearing, you can use the receivers' reactions to establish your vocal intensity. Manual intensity is determined by: **the size of the sign; the amount of physical energy to sign or spell; the type of facial expression.**

A. The intensity of your communication depends on:

1. The meaning you want to convey;

2. The mood you want to create;

3. The size and type of audience you will address;

4. The acoustics of the room. As a hearing impaired communicator, you need special awareness of environmental noises. The background sounds of an air conditioner, typewriter, or street sounds can easily drown out intelligible speech. Therefore, when you intend to use oral communication, you should make an initial check of your meeting or speaking area. Of course, a room free of noise lends itself best to effective communication. If it is impossible to have this ideal situation, then carefully consider factors like seating arrangement, your speaking position in the room, and the intensity of your signs and voice.

B. Learning how to vary the intensity.

1. Voice.
   a. Increase the intensity or loudness of your voice to emphasize an important word or phrase by:
      1) Taking a deep breath before you say the word or phrase.
      2) Forcing more air out of the lungs than you normally would.
      3) Opening the mouth wider than usual.
   b. Decrease the intensity or loudness of your voice to emphasize an important word or phrase by:
      1) Forcing less air out of the lungs.
      2) Pronouncing a word softly.
2. Signs.
   a. Increase the intensity of your signs to emphasize an important word or phrase by:

        1) Increasing the amount of energy you use to make a sign.
        2) Increasing the size of the sign.
        3) Using facial expression.
    b. Decrease the intensity of the sign to emphasize an important word or phrase by:
        1) Decreasing the amount of energy you use to make the sign.
        2) Decreasing the size of the sign.

3. Fingerspelling.
    a. Increase the intensity of fingerspelling in order to emphasize a word or phrase by:
        1) Spelling slower and using more energy to make the letters.
        2) Spelling slower while moving your hand slightly for each letter.
        3) Looking at your hand while spelling.
        4) Increasing the rate of spelling and at the same time moving the hand in an exaggerated motion. (The National Theatre of the Deaf and the Gallaudet Theatre use this dramatic effect to spell the names of characters in plays.)

QUALITY OF COMMUNICATION.

The quality of your voice and your signs is what makes your communication sound and look different from that of another person. It sets you apart from others. The quality of your voice and signs also reveals your emotional and mental attitude toward yourself, your audience, or your message. If you are happy, your voice will sound happy and your signs will move with a rhythm that indicates you are happy. If you are depressed, both your voice and your signs will indicate your emotional feelings.

A. The quality of your oral communication is influenced by:

1. The amount of auditory feedback you have.
2. The way you feel emotionally when you speak.
3. The shape and size of your mouth, teeth, tongue, hard and soft palate.
4. The ability to control breathing.

B. The quality of manual communication is influenced by:

1. The way you feel emotionally when you sign.
2. Your physical coordination.

3. The shape, size and *dexterity* of the hands.

DEXTERITY: skill in using one's hands

4. The amount of extra movement you use to sign or spell.

C. Learning to vary the quality of voice and signs

1. Your thinking must be sharp and clear. This means that you must concentrate fully on what you are saying. Avoid becoming distracted by unrelated thoughts when you are communicating. Try to relive experiences in your mind as you talk about them.

2. Your emotional response to what you are saying must be real. Audience members can usually tell if a sender is pretending to look happy, angry, or sympathetic.

3. You must have a healthy self concept. That is, you must have confidence in yourself.

4. You must practice sample materials such as poems, plays, speeches. In this way you will learn how to express different emotional feelings in your voice, gestures, movement, and facial expression.

PITCH OF THE VOICE.

In the previous discussions of rate, intensity, and quality, you learned what you could do simultaneously with vocal and manual skills to add greater variety to your public speaking delivery. Pitch, however, does not have an equivalent in manual language; therefore, only voice will be discussed in this section.

Pitch is the frequency of vibration. The best way to understand pitch is to think of a stringed instrument. Each string vibrates at a different rate or frequency depending on its length, thickness and amount of tension. A long, heavy string produces low pitched tones. A tight or tense short string produces high pitched tones. The pitch of the voice operates in a similar way, but is more complex. Vocal pitch is determined by the length, thickness and tension of the vocal folds in the larynx, as well as by their *elasticity* and amount of breath pressure exerted upon them. A high pitched tone results when the vocal folds become tensed or stretched, which causes them to become thinner and, consequently, to vibrate rapidly.

ELASTIC: able to return to its original shape after being stretched

VOCAL FOLDS
IN POSITION
FOR SPEECH

POSITION OF
VOCAL FOLDS
DURING
SILENCE

Pitch is also influenced by the communicator's mood. For example, a person who is happy, eager, or excited will generally speak at a higher pitch than if he feels inferior, depressed or apathetic. Nervousness or excitement causes the muscles of the neck and throat to become tense, which results in improper breathing; and the voice becomes high pitched.

OCTAVE: the eighth full tone above or below a given tone on a musical scale

A. **Pitch range and level.** Your voice has both a pitch range and a pitch level. **Pitch range is the distance between the lowest and highest note you can sound.** The average untrained voice of a hearing person has a range of two *octaves* or less. **Pitch level is the musical tone at which you normally speak within your pitch range.** Pitch level will vary from person to person. There is no one level that is best for all voices. However, each person has his own personal pitch level at which his voice sounds best with the least amount of physical effort.

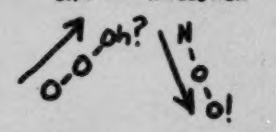
B. **Learning to vary the pitch of the voice.** Variations in pitch are obtained by using two vocal techniques: **shift** and **inflection.**

1. A shift (also called a step) is a change in pitch level up or down between tones. It can occur only during a pause between syllables or words.

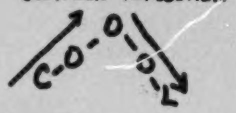
tric post ↓ come ↓
elec ↑ office here

2. An inflection (also called a glide) is a pitch change up or down during the actual production of a sound. While articulating a sound, the pitch can glide up or down. An inflection can also be complex, using both upward and downward changes within the syllable.

SIMPLE INFLECTION



COMPLEX INFLECTION



Upward shifts and inflections imply questions or incomplete thoughts. Downward shifts and inflections express statements of fact and commands. In addition, they convey the feeling of firmness, determination, certainty, or confidence. Other emotional attitudes can also be conveyed by pitch. Anger is characterized by wide inflections and rapid pitch changes. Fear is expressed by high pitch level and a wide pitch range. Indifference is conveyed by a low pitch level and a narrow range of pitch.

While pitch is important to meaning, other factors of communication can substitute for lack of pitch variation. Your facial expression, body movement, and gestures can convey emotions and/or word meanings when your voice cannot. If you wish to work on pitch, many speech clinics have machines which give a visual display (picture) of the voice, so you can see if you are varying your pitch. These visual feedback devices can be helpful in learning to control pitch.

CONCLUSION

Simultaneous Communication means to speak while "interpreting" yourself in signs and fingerspelling. Effective communication calls for delivery techniques which make communication smooth and understandable for the audience. Such techniques involve variations in the rate, intensity and quality of oral and manual communication. Variations in vocal pitch may also be helpful.

Rate refers to the speed or tempo of communication. The proper rate depends on meaning and emotional content of the message and the size and composition of the audience. Techniques for varying the rate include changing the speed of saying, signing and spelling words, and pausing between words, phrases, and sentences.

Intensity refers to the volume of the voice and to the strength of signing and spelling. The intensity of communication should be guided by the meaning and emotional content of the message, the size and composition of the audience, and the acoustics of the room. Vocal intensity can be changed by becoming louder or softer than normal, changing the amount of energy used to articulate, and changing the facial expression. Sign intensity can be expressed by increasing and decreasing the size of a sign and the amount of physical energy to make a sign, as well as changing the facial expression. Intensity of fingerspelling can be expressed by changing the rate and energy used to make the letters and by techniques to focus the audience's attention on the hand, like moving it or looking at it as a word is spelled.

Quality of simultaneous communication is the overall impression the oral and manual delivery makes on the audience. Quality refers to the sound of the voice and the appearance of the signs and spelling. Quality of voice is influenced by your emotional attitude; by the physical shape and size of your mouth, teeth, tongue, hard and soft palate; and by breath control. The quality of manual communication is influenced by your emotional attitude; your physical coordination; the shape, size, and dexterity of your hands; and the amount of extra movement you use for communication. Variations in the quality of your message requires clear and sharp thinking, real emotional responses, a healthy self concept, and serious practice.

Pitch variation applies only to your voice. Pitch is defined as the frequency of vibration and is determined by the length, thickness, tension and elasticity of the vocal folds, as well as by the amount of air pressure exerted on them. Pitch is also influenced by your emotional attitude toward yourself, your audience, and your message. Each voice has a pitch range and pitch level. Techniques for varying the pitch include the shift and the inflection. If you can not monitor the sound of your voice, you can be helped to notice variations in pitch by using a visual display machine.

SELF TEST

1. Why isn't it possible to speak English orally and sign in Ameslan at the same time?
2. Why is it possible to speak English orally and sign at the same time?
3. What skills does an effective simultaneous communicator have?
4. What are some benefits of being an effective simultaneous communicator?
5. What can you do to improve your simultaneous communication?
6. Define RATE of communication.
7. Can you explain what might influence the rate at which a person normally communicates?
8. What can you do to vary the rate of oral communication? Of manual communication?

9. When should you pause in a speech?

10. What does the word INTENSITY mean?

11. How can you change the intensity of your voice? Of your signs?

12. How do you decide how loudly or how softly to communicate?

13. What can you do to vary the intensity of your voice? Of your signs? Of your fingerspelling?

14. What does QUALITY of vocal and manual communication mean?

15. What influences the quality of your oral and manual communication?

16. What can you do to vary the quality of your oral and manual communication?

17. Can you explain what vocal PITCH is?

18. What determines the pitch of a person's voice?

19. What is pitch range? Pitch level?

20. What are two methods of changing the pitch of the voice?

21. What can you use to help you learn to control your vocal pitch?

ACTIVITIES

Rate Exercises

1. Say the vowel sounds of the bold print words for a longer period of time than normal. At the same time slow down and exaggerate the movement of the sign.

a. He walked **slowly** through the snow.

b. He **rowed** across the lake.

c. See the **falling** star.

2. Say the vowel or consonant sounds of the bold print words faster than normal. Sign or spell the words faster than normal. Experiment with different signs for the underlined concepts.

a. **Hurry!** Go in the house!

b. Look!

c. She **grabbed** the knife.

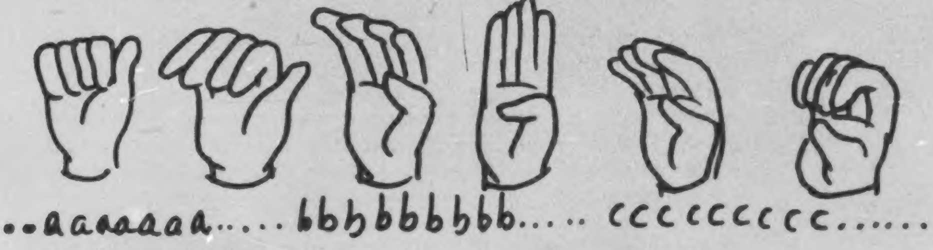
3. Say and sign your name and where you are from. Concentrate on slowing down the sounds within the words, instead of simply taking longer pauses between words.

a. WRONG: My Name is Lucy Smith from Canada.

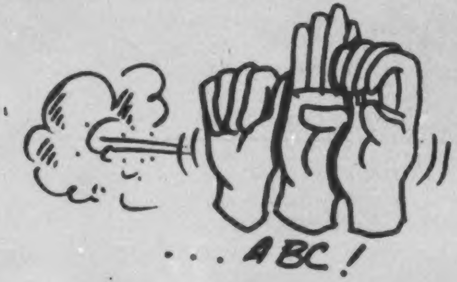
b. RIGHT: M-y-y n-a-m-e i-s L-u-u-c-y-y Sm-i-ith f-r-o-m Ca-a-na-a-da-a.

4. Do the same exercise again. Only sign and say the words very fast; finally, sign and say it as a moderate rate.

5. Say and spell the alphabet very slowly. Concentrate on increasing the time it takes to articulate and spell the letters rather than pausing longer between letters.


..aaaaaaa.....bbbbbbbb.....ccccccccc......

6. Try this exercise again at a fast articulation rate. Then try to find an average rate.



7. The punctuation of the next sentence has been removed. Punctuate it correctly with your voice, signs, and facial expression.

> The man went up to the bedroom where his wife was still asleep and woke her there is a unicorn in the garden he said eating roses she opened one unfriendly eye and looked at him the unicorn is a mythical beast she said and turned her back on him.

(excerpt from James Thurber, "Unicorn in the Garden")

8. Say and sign the following passages. Concentrate on the RATE within and between words in order to convey the correct meaning and mood.

a. "Steve!" she shouted, "Stop it somebody, stop it! I'm burning! Somebody please help me!"

(excerpt from "The Last Love" by Vivian Clark *Manus,* 1971-1972)

b. "Are your mom-my and dad-dy coming to get you?" cooed the traveler's aide in a syruppy voice.

(excerpt from "Lost and Found" by Jenny McKenzie *Manus,* 1971-1972)

c. We leave: part of ourselves. We take: sand in our cuffs, rocks, shells, moss, acorns, driftwood, cones, pebbles, flowers, photographs.

(excerpt from *On the Loose* by Jerry and Renny Russell)

d. A man ,who listens to the message but never acts upon it is like one who looks in a mirror at the face nature gave him. He glances at himself and goes away, and at once forgets what he looked like.

(James 1:22-25 *NEB*)

9. Pausing for emphasis.

   a. Practice saying and signing your favorite joke. Think about where you should pause in telling your joke so that your audience will "catch on" to the key words or phrases. As a general rule, an effective place to pause is just before the punch line of your joke. A pause here builds curiosity and suspense as well as indicating that the important part of the joke is next.

   b. In the poem "Resume" it is important that you emphasize each method of dying. Think of where you should pause and your overall rate of speaking and signing the poem.

Razors pain you;
Rivers are damp;
Acids stain you;
And drugs cause cramp.
Guns aren't lawful;
Nooses give;
Gas smells awful;
You might as well live.
--Dorothy Parker

From *The Portable Dorothy Parker.* Copyright 1926, 1954 by Dorothy Parker. Reprinted by permission of The Viking Press, Inc.

   c. Emphasize the beginning letter of the first word in each line by fingerspelling. What can you do to make the audience aware that the beginning letters of each line spell S I G H T?

Will We Ever Open Our Eyes?

S- o many happenings around us........
I- often sit and wonder if people really see.......
G- ood or bad makes no difference--some obscure
  the sights with negligence, darkness, pretending
  these happenings don't exist.
H- ow can we get people to use their eyes
T- o seek and roam about--we ask you God in a ponderous way...

(Pam Young, *Manus,* 1972)

10. Practice in rate variations.

Practice the passage below changing the rate in the following ways. Make a video tape recording of yourself in order to compare the rates.

   a) Using simultaneous communication, read the paragraph using only one rate of communication. Pause as indicated by the slanted line. One line indicates a short pause; a double slant mark means a longer pause.

b) This time, read all lower case phrases at a moderate speed and all CAPITALIZED phrases at a slower rate. Two rates will be used; moderate and slow.

c) In the third reading, use three different rates: moderate, slow, and fast. Read lower case phrases at a moderate rate; CAPITALIZED phrases at a slow rate; and BOLD phrases at a fast rate.

d) Read the paragraph again. Change the rate the way you want it.

Exercise / should play a very large role in daily life. // Everyone, / **no matter what age,** / needs exercise every day. // However, / with modern life being what it is, / FEW OLDER PEOPLE / GET THE DAILY EXERCISE THEY NEED.// Probably television / **as well as other modern inventions** / plays a part in producing THE PHYSICALLY UNFIT AMERICAN.

11. Practice the following passage, using the same instructions for rate as you did in exercise 10. Read the passage to yourself once. Pencil in pause marks where you think they would be appropriate.

The Little Girl and the Wolf (James Thurber)

ONE AFTERNOON A BIG WOLF WAITED IN A DARK FOREST FOR A LITTLE GIRL TO COME ALONG CARRYING A BASKET OF FOOD TO HER GRANDMOTHER. Finally, the little girl did come along and she was carrying a basket of food. **"Are you carrying that basket to your grandmother?" asked the wolf.** The little girl said yes she was. SO THE WOLF ASKED HER WHERE HER GRANDMOTHER LIVED and the little girl told him and he **disappeared into the woods.**

WHEN THE LITTLE GIRL OPENED THE DOOR OF HER GRANDMOTHER'S HOUSE, she saw that there was somebody in bed with a nightcap and nightgown on. **She had approached no nearer than twenty five feet from the bed,** when she saw that it was not her grandmother but the wolf, for **even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Calvin Coolidge.**

So the little girl took an automatic out of her basket and SHOT THE WOLF DEAD.

MORAL: IT IS NOT SO EASY TO FOOL LITTLE GIRLS NOWADAYS AS IT USED TO BE.

Copyright (c) 1940 James Thurber. Copyright (c) 1968 Helen Thurber. From *Fables for Our Time*, published by Harper & Row. Originally printed in *The New Yorker*.

12. Retell this story in your own words. Concentrate on varying the rate so that you add interest and excitement to the story. You might try making up your own ending for "So the little girl........" and your own moral.

13. Make a video tape of yourself reading this poem. Read paragraph 1 slowly and quietly; read paragraph 2 beginning fast and increasing the rate to a wild and rapid pace. However, the last line of paragraph 2 shows an abrupt change in rate. Read paragraph 3 slowly. Take longer pauses between words than you did in the 1st paragraph.

VOODOO MOON

The softly muffled beat of drums,
The moon that shines as in a trance,
A clearing where the darkness comes
And hovers o'er an eerie dance;
An altar, brown with countless stains
A shimmering knife of sharp-edged steel,
A leaping fire that burns and wanes,
Shadowy shapes that dance and reel--

Now faster, faster, beat the drums,
Deep voices lift in strange weird chant,
And leading them, a priestess hums
The song--it rises wild, vibrant.
In unison with heart and blood
The drums throb on--oh, madly on--
The dancers whirl, a devil's brood,
And cease, to fall exhausted, prone.

How ominous the stillness lies--
The knife sinks deep in quivering flesh,
Upon the altar new blood cries
And drips down to the earth, its mesh.
A long drawn wail, as though from Hell,
Upon the dying breeze is borne,
And, entering the silent dell,
The dawn floats up on wings of morn.

(from *Bitterweed* by Rex Lowman, The Bella Vista Press, 1964)

Intensity Exercises

1. Practice in changing the intensity of voice and signs, and spelling.

    a. Imagine that you are chairman of a meeting. Sign and Say "Attention please. Our meeting will start now," to an audience of 10; 100; 1,000.

    b. Say and sign "HELP" to someone standing (1) next to you (2) 10 feet away (3) 25 feet away (4) 100 feet away. Imagine your reason for needing help.

    c. Wave "HELLO" to someone (1) walking past you (2) 5 feet away (3) across the campus.

2. Look in a mirror while you say and sign these words: **perfect, wonderful, work, and control.** First sign and say the word normally; then small; and finally, large. Does the meaning of each word change by changing its size? Sign the words again. This time change the amount of energy you use. Which is more important in making a word more intense -- SIZE or ENERGY?

3. Emphasizing an important word by increasing the intensity of voice and sign.

    a. WHY don't you help me?
    Why DON'T you help me?
    Why don't YOU help me?

Why don't you HELP me?
Why don't you help ME?

b. I WONDER WHAT you think of me?
I wonder what YOU think of me?
I wonder what you THINK of ME?

4. Emphasize an important word by fingerspelling. Try all three of these variations for the following list of words: **The, government, Gianni Schicchi, Love, Hate. Yes, No, What, Why.**

   a. Spell slower with more energy.
   b. Spell slower and move the hand slightly to the side as you make each letter.
   c. Look at your hand as you spell.
   d. Increase the rate and spell with an exaggerated motion or design in the air.

5. Practice in increasing the INTENSITY of fingerspelling. In the following passage you will notice that the author has capitalized certain words in order to emphasize them. Read the poem aloud, fingerspelling the capitalized words with increased INTENSITY so they will stand out from the other words of the poem. The capitalized words in the last two lines should have even greater intensity than the other capitalized words.

sign "hereby" as now or "therefore"

"We hereby demand more JOBS!
We hereby demand more POWER!

...

We hereby demand more RECREATION!
We hereby demand more RECLAMATION!
We hereby demand more ECONOMIC GROWTH!
We hereby demand more...PROGRESS!!"

From p. 93 of *On the Loose* by Jerry and Renny Russell. Used by permission of the Sierra Club.

6. Read the poem "AD" aloud. Emphasize all capitalized words by either using increased or decreased intensity of signing, fingerspelling and voice. In the second stanza, use the "since" sign for the word "if" at the beginning of each line.

Ad

WANTED: Men;
Millions of men are WANTED AT ONCE in a big new field;
NEW, TREMENDOUS, THRILLING, GREAT.

If you've ever been a figure in the chamber of horrors,
If you've ever escaped from the psychiatric ward
If you thrill at the thought of throwing poison into wells,
have heavenly visions of people, by the thousands,
dying in flames -

YOU ARE THE VERY MAN WE WANT
We mean business and our business is YOU

WANTED: A race of brand-new men.

Apply: Middle Europe:
No skill needed;
No ambition required; no brains wanted and no character allowed;

TAKE A PERMANENT JOB IN THE COMING PROFESSION
Wages: DEATH.

(Kenneth Fearing)

7. Read the poem "Resume" again on p.144. Emphasize each method of death by fingerspelling the words with an increase or decrease of INTENSITY.

Quality Exercises

1. Sign and say the following words, using inappropriate facial expressions. What happens to the meaning of these words?
    - a) Cry (smile as you sign and say it)
    - b) Laugh (no facial expression)
    - c) Tired (alert posture and facial expression)
2. Sign and say the following words, using inappropriate rate. What happens to the meaning of these words?
    - a) Fast (sign it slowly)
    - b) Run (sign it slowly)
    - c) I am not nervous (sign it fast)
3. Practice in developing skill in Sign Quality.
    - (a) Standing in a circle, pass an imaginary object from person to person. Try to keep the object the same weight and shape.
        - 1) 6' long wooden pole
        - 2) 50 lb. barbells
        - 3) A cardboard box 3' by 3'
        - 4) A feather
        - 5) Needle and thread
    - (b) Standing in a circle, do something with an imaginary object before you pass it to the next person.
        - 1) A ball (bounce it, toss it, balance it on the tip of your finger, etc.)
        - 2) A yo yo
        - 3) Clay
        - 4) An egg
    - (c) Standing in a circle, pass an imaginary object from person to person. Each time it is passed try to change the shape of the object. Imagine that it is made out of clay material. The

person who receives the object should watch carefully so he knows how to take it and handle it.

Start with a
1) fishing pole
2) hat
3) glasses

d) Sign Mime, a rhythm exercise. One person starts with a movement (action with a rhythm) such as "washing clothes with a scrubbing board." A second person tries to do the same action with the 1st person. After a few minutes the 1st person sits down. Gradually, the 2nd person changes the rhythm into a different action, such as mowing the lawn. The mime continues until all persons have participated.

Start the mime with one of these words

1) swinging a baseball bat
2) bicycling
3) raking leaves
4) rowing a boat
5) walking

4. Practice in expressing emotions with sound and sign. Simultaneously say the word or sentence in each exercise according to the type of emotional feeling listed after each.

(1) I LOVE YOU

(a) passionately
(b) casually or informally (try fingerspelling love)
(c) desperately
(d) sweetly
(e) questionably (you're not sure you are in love)

(2) YOU LOOK NICE

(a) sincerely
(b) sarcastically (use a phoney grin)
(c) surprised

(3) You answer YES to the question "Will you help me on this committee?" (try fingerspelling YES instead of signing it. Which way is more effective?)

(a) I'd love to
(b) I don't want to, but I will
(c) You're indifferent to the idea
(d) Hesitatingly (You're not sure you have the time)

(4) STOP

(a) You're in danger if you don't stop immediately
(b) Gently - I don't really mean what I say
(c) annoyed
(d) jokingly

(5) Oh, REALLY

- (a) surprise
- (b) a threat; you'll see about that
- (c) fear

(6) WHY DID YOU DO THAT?

- (a) a request for information
- (b) accusingly or suspiciously

5. With your voice and signs, try to communicate the gloomy, depressing scene that is set in the passage below.

A Hanging

It was in Burma, a sodden morning of the rains. A sickly light, like yellow tinfoil, was slanting over the high walls into the jail yard. We were waiting outside the condemned cells, a row of sheds fronted with double bars, like small animal cages. Each cell measured about ten feet by ten and was quite bare within except for a plank bed and a pot for drinking water. In some of them brown silent men were squatting at the inner bars, with their blankets draped round them. These were the condemned men, due to be hanged within the next week or two...

[Excerpt from "A Hanging" by George Orwell, from his collection *Shooting an Elephant and Other Essays* (1950).]

6. Try to convey the feeling of confusion that the person in this poem is experiencing as she tries to explain about the elephant she once saw.

Eletelephony
by Laura E. Richards

Once there was an elephant,
Who tried to use the telephant-
No! No! I mean an elephone
Who tried to use the telephone-
(Dear me! I am not certain quite
That even now I've got it right.)

Howe'er it was, he got his trunk
Entangled in the telephunk;
The more he tried to get it free,
The louder buzzed the telephee-
(I fear I'd better drop the song
Of elephop and telephong!)

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7. PASSAGES FROM GREAT SPEECHES. Read the brief description of the speech. Then try to deliver it as if you were the real speaker of the lines.

   a. "Inaugural Address" by John F. Kennedy. On January 20, 1961, John F. Kennedy was sworn in as President of the

United States. Thousands of people gathered in Washington to witness this ceremony, as well as millions of people who watched the event on television or listened to their radios. The last two lines of Kennedy's speech caused the greatest reaction from the audience. Still today these lines are often quoted by other speakers.

Imagine that you are the President saying these words. Try to convey the sense of dignity, seriousness and urgency that are expressed in these lines.

"And so, my fellow Americans: ask not what your country can do for you -- ask what you can do for your country. My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man."

b. "I Have A Dream" by Martin Luther King, Jr. Martin Luther King was a minister by profession and one of the principal civil rights leaders of the early 1950's and 60's. On August 28, 1963, King helped organize one of the largest demonstrations of its kind at the Washington Monument. A crowd of more than 200,000 black and white citizens from all parts of the U.S. were present that day. The events were also televised to the nation. Towards the end of the day King delivered his "I Have A Dream" speech. In this section of his speech his mood is angry and impatient.

"We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "for whites only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream."

Try to deliver the next section of his speech, giving the feeling of optimism and hope.

"I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places shall be made plain, and the crooked places shall be made straight and the glory of the Lord will be revealed and all flesh shall see it together. This is our hope."

c. "Eulogy To The Dog" by Senator Graham Vest, 1870. Burden vs Hornsby was a law suit involving the killing of Charles Burden's dog 'Old Drum'. Burden brought suit against his brother-in-law who he suspected of killing his dog. Senator Vest was asked by Burden's lawyers to enter the case and deliver the closing arguments for the plaintiff. Following Vest's speech, the jury returned a verdict in favor of Burden, and fined Hornsby $500 in damages.

Try to be absolutely sincere in your appeal to the jury. Try to arouse the sympathy of the Jurors for Bruden and his slain dog.

"Gentlemen of the Jury: The best friend a man has in this world may turn against him and become his enemy. His son or daughter...may prove ungrateful. Those who are nearest and dearest to us ...may become traitors...The money that a man has he may lose,,,The one absolutely unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is his dog."

d. "The Sandwich Islands" by Samuel L. Clemens (Mark Twain).

In 1866 Samuel Clemens returned to San Francisco from the Hawaiian Islands where he had been living. He had no job or money so he decided to earn money by lecturing about the strange, new land called the Hawaiian Islands or Sandwich Islands as it was called at that time. Posters advertising his lecture stated that "Doors open at 7:00. The trouble will begin at 8:00."

Twain is a humorist. His speeches are full of surprise endings. He wants his audience to laugh at some of the exaggerated and ridiculous things he says; however, he himself does not show his audience that he is joking.

"In the olden times they [the natives]used to be cruel to themselves. They used to tear their hair and burn their flesh, shave their heads, knock out an eye or a couple of front teeth, when a great person or a king died--just to testify to their sorrow. And if their grief was so sore that they couldn't possibly bear it, they would go out and scalp their neighbor, or burn his house down."

8. Sign and say the poem as indicated by the instructions in the left hand margin.

Mother to Son

worried	Are you that brave and curious to know space? You might get lost and not be able to come back, John. There is plenty to explore and study on Earth.
impatient or disgusted	Must you wiggle your legs, Elvis, To be attractive? You don't have to be a fool to be famous.
angrily	Hurry Ben, get in here! You'll get a cold playing with that stupid kite. Can't you wait until the storm clears up?
babying son	Luther, your dream is fine, But your going around talking, worries me. Don't you think it would be better to forget it?
hysterically or tearfully	I'm ashamed to call you my son, Poe. These horror stories make my hair stand on end. Can't you write something more normal?
making	You! You want to be a spy, Nathan.

fun of son	Just to get your name in the history book? Crazy son! Stay home and keep your nose out of the war!
uncaring	Why bother to help educate the deaf When you are a sick man, Gallaudet? Let somebody elso do the job.

(Carol Christ, *Manus,* 1971-72)

9. Say this poem again. Use your own interpretation of the way the mother is speaking to her son.

Pitch Exercises (for voice only)

1. Practice the following exercises with the help of your instructor or with the aid of a pitch visual feedback device.

a. Make the sound AH or OH. Begin at your lowest pitch, slowly sing up the scale to the highest pitch you can achieve. Also practice this exercise by starting with a high pitch level and slowly lowering it.

b. Practice saying the following list of words with the proper inflection. The arrow indicates whether to rise or lower the pitch. The words in the parenthesis tell you the meaning you should try to convey.

oh ↗ (surprise)

No ↘ (you can't)

Well ↗ (I'm not sure)

What ↗ (say that again)

Certainly ↘ (it's a fact)

careful ↘ (watch out)

don't ↘ (stop it)

so ↗ (I want an explanation)

2. Practice saying the following pairs of words with the proper shift. Begin the first word with one pitch level and on the second word adjust your pitch level up or down.

a. Say the list of words using a downward shift on the second word.

b. Say the list of words using an upward shift on the second word.

Step back

They laughed

I lost

All right

Come here

Play ball

sit down

oh no

you did

sign language

4. Read the following lines from the play *Common Clay* by George M. Cohan. Practice the use of pitch inflection and shift by trying to convey the type of attitude or emotional reaction that is indicated by the parenthesis after each line.

JUDGE

(very earnestly) Is there anything more you want to say?

JANE

(very self-righteously) Not a thing - not a thing.

JUDGE

(suspiciously) And you take your oath that you never met the man?

JANE

(very certain) I never met the man.

JUDGE

(bored) She never met the man.

MASON

(angry) That's a lie, Judge - I can prove it.

JUDGE

(command) Well, prove it.

MASON

(confident) I can prove it for the man's right here.

JUDGE

(uncertain) The man's right where?

MASON

(matter of factly) Here.

JUDGE

(puzzled) Where?

STEVE

(fearfully) Here.

JUDGE

(surprised) There?

STEVE

(unsure) Yes - I'm the man.

MASON

(confidently) He's the man.

JUDGE

(suspiciously) Is he the man?

JANE

(firmly) I never saw the man before - never saw the man before.

5. Practice the following proverb. Think about where to pause and how to vary the pitch so that the passage makes sense.

He who knows, and knows he knows,--
He is wise--follow him.

He who knows, and knows not he knows,--
He is asleep--wake him.

He who knows not, and knows not he knows not,--
He is a fool--shun him.

He who knows not, and knows he knows not,--
He is a child--teach him.

Arabian Proverb

6. Practice reading the selection below in the following ways:

a. in a monotone.
b. with only slight pitch change.
c. with moderate pitch change.
d. with wide pitch change.

Letter from Camp

Dear Sister,

I am having a good time. I miss you very much. I promise not to fight with you any more when I come home. But you must promise not to be a pain in the neck.

Your big brother,

Phil

(Letter taken from *Listen to Love,* by Louis M. Savary, S.J., et al, (New York: Regina Press, c. 1969)

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Chapter Fifteen

MICROPHONE TECHNIQUE

A speaker who approaches the microphone with confidence, handles it properly, and knows how to speak into it to minimize his speech faults and enhance his speech strengths has "mike technique." In order to master the technique of using the microphone, you need to acquaint yourself with different types: **the sound input characteristics and advantages and disadvantages of each; and methods of handling and speaking into them.** You should try out each type of mike and know its response to your own voice. If you so prepare for your public speaking experiences, you will avoid what is commonly known as "mike fright", an unsure feeling speakers have when approaching a microphone.

After you read this chapter, you should be able to **demonstrate how to use each microphone correctly, and explain the main advantages and disadvantage of each michrophone.**

TYPES OF MICROPHONES

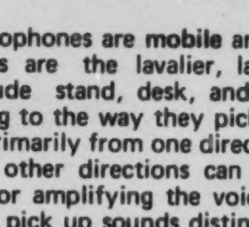
The major types of microphones are **mobile** and **stationary**. Examples of some mobile microphones are the lavalier, lapel, hand, and boom. Stationary microphones include stand, desk, and hanging. Microphones also can be classified according to the way they pick up sound. **Directional microphones** pick up sound primarily from one direction - in front of them - although some sounds from other directions can be picked up as well. Directional mikes are good for amplifying the voice of a single speaker. **Omni-directional microphones** pick up sounds distinctly from all directions. This type of mike is useful when several voices must be picked up or when background sounds are desired.

DESK MICROPHONE. A desk mike is used mainly for panel discussions, *hearings,* and news shows. It has directional sound pick up characteristics.

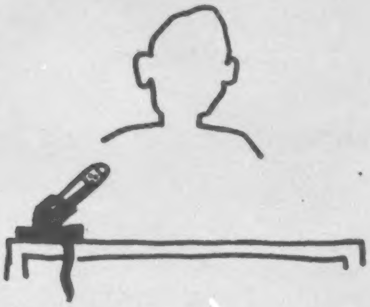
HEARINGS: an official investigation, like a trial

When the desk mike is used in conjunction with a public address system (PA), it should be placed directly in front of you (the speaker), not more than 12" away and should be pointed toward the mouth.

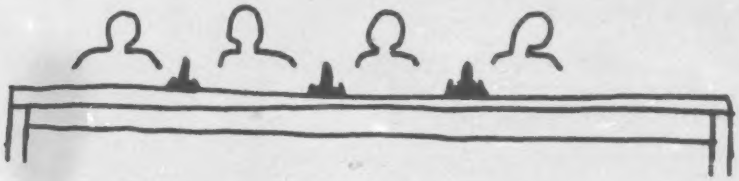
For TV speaking when sound is not being amplified by a PA system, the position of the mike is slightly different. For example, if you are the only person using it, the mike is best placed to one side, 2' or 3' away, with



the sound sensitive area pointed toward your collarbone. In TV speaking it is important for the mike not to block your face.



When there are two or more speakers, a desk mike should be placed between every two persons. Persons should sit close together with the microphone angled slightly to favor the speaker with the weaker voice. Some pointers for using the desk mike correctly are:



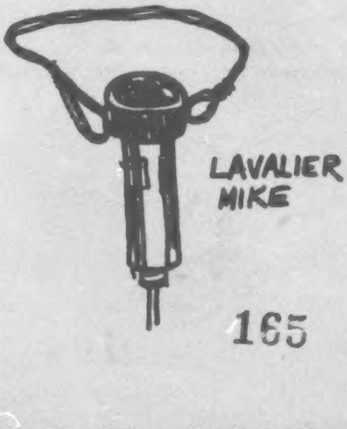
1. Once the desk mike has been placed, don't move it.

2. Avoid kicking or banging the table. This will produce a noise similar to a heavy explosion.

3. Avoid hitting the table or mike if you sign or gesture as you speak. Again you will produce unwanted noises.

4. Don't lean into the mike. Not only will you look like you are trying to bite it, but the sound quality will suffer. Sit in a normal position and keep up your voice volume.

LAVALIER MICROPHONE. A lavalier can be used in a variety of speaking situations, especially informal speeches, TV speaking, and group discussions. A lavalier mike hangs around your neck by a cord and lies against the chest. It can also be held or placed on a stand. It has an omni-directional sound pick up pattern.



There are advantages and disadvantages to the sound quality of this type. The advantage of a lavalier over a stand mike is that the sound level will remain more even as you move. Consequently, no one is needed to adjust the sound level. Another advantage is that low frequencies from the chest area are picked up and unpleasant high pitched frequencies tend to be eliminated. However, this type of mike will not change a characteristically high pitched voice to a low pitched one. It will only magnify low pitched tones if they are naturally present in the voice. If you emit too much air when articulating the B,P,S,Z, and SH sounds, the lavalier will assist by not magnifying this problem.

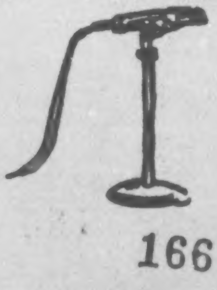
On the other hand, because the mike is small and not directly in line with the mouth, it does not have the sound quality that larger stand mikes have. If you have a soft or weak voice, the lavalier will not serve you as well as will another type of microphone. Another disadvantage is if you are signing, it is easy to hit into the mike, causing a thunder-like noise. Furthermore, the cord is a hindrance when moving, especially when signs are used.

A more popular form of the lavalier is the tiny lapel mike that you see TV newscasters or participants in TV discussion shows wear. This tiny mike eliminates some of the disadvantages of a lavalier, particularly the problem of hitting into it when signing. It is also so light weight and inconspicuous that you forget you are wearing it.

Some pointers for using the lavalier mike are:

1. Make sure that the mike is not hitting against tie clasps, large buttons, or jewelry.
2. Do not hide the mike behind ties, coats, or inside dresses or blouses. This will greatly muffle the sound.
3. Make sure the mike is securely fastened around your neck and is positioned in the middle of your chest, not on your stomach or neck.
4. Do not rattle paper if you read from a script. The mike will pick up the noise which sounds like the crackling of a forest fire.
5. Watch the cord. Know how far you can travel with it. Don't tug on it or allow yourself to be jerked backward when you have run out of cord. When walking with the cord, hold it loosely in one hand, slightly behind you.

STAND MICROPHONE. Stand mikes are used most often in formal speaking situations, where the speaker or master of ceremonies remains standing. A stand mike is directional; thus, it is not so sensitive to background noises. This is an advantage when presenting a speech out-of-doors. With the stand mike there is less chest resonance and more middle and upper frequencies. As a general rule, most voices will sound better and be more intelligible using this type of microphone.



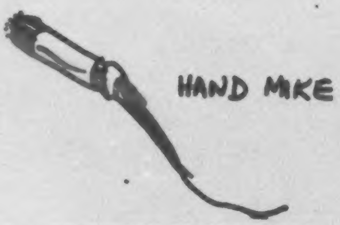
You should stand about 6" away from the mike. This distance can easily be determined by making a "Y" hand shape and measuring from mouth to mike. The mike should be raised high enough so that you do not have to bend or slouch in order to use it. It should not be so high that you stand on tiptoes or stretch your neck to talk into it. It should not hide the face or mouth. Although the sound will be uneven if you do not remain fairly stable, the mike can pick up sound 10" to 12" away. You also can move slightly to the left and right of the mike and still have good sound pick up. The trick is to be aware of changes in your body position and adjust your volume accordingly. In addition, it is a good idea to have an *audio technician* present to adjust the amplifier for proper volume.

AUDIO TECHNICIAN: a person in charge of sound equipment

Some pointers for using the stand mike are:

1. Don't hold on to the mike for secruity. The mike is sensitive to your touch and will make distracting noises each time you touch it.
2. Don't move the mike stand or tip it toward you once it is set correctly. You move toward it.
3. In formal situations the master of ceremonies should adjust the height of the stand to fit the speaker.
4. In formal situations assume that the microphone is on and is working properly. Don't fool with the switch.
5. If speaking out-of-doors, make sure that wind is not behind you blowing into the mike.

HAND MICROPHONE. Hand mikes are used for interviewing or other speaking situations where you need to be mobile. When it is held straight up, it has an omni-directional sound characteristic. However, when it is angled toward your mouth, it has directional characteristics. The correct distance from mouth to mike is approximately 6" with the mike up right and slightly inclined towards the mouth.



The main disadvantage of the hand mike is that unless you are very experienced, you may misuse it by holding it down by the waist or flinging it out to the side when you sign. Other times you may hold it too close to your mouth and will, therefore, pick up extra speech noises, such as heavy breathing, hissing, sighing, swallowing, and clicking of the tongue. Another disadvantage is that it is difficult to be simultaneous using a hand mike because moving from one position to another requires two hands, one to hold the mike and the other to hold the cord.

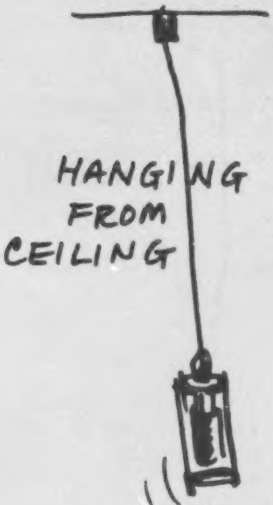
Some pointers for using the hand mike are:

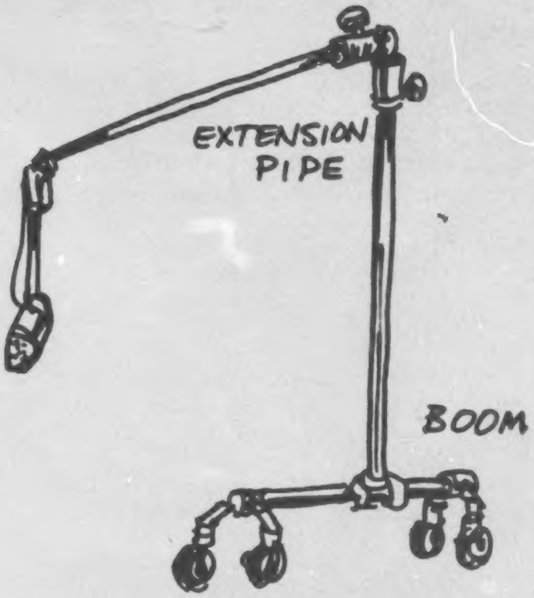
1. Put it down gently. Rough handling will cause a loud banging sound and can damage the mike.
2. Make sure you have enough cable to get you where you may want to move.

3. When interviewing, don't push the mike into the guest's face. Leave it in one position, angling it toward the guest when he speaks.

4. If you need to use both hands for demonstrating, the mike can be wedged under the arm with the "live side" of the mike pointing as close to the mouth as possible.

BOOM AND HANGING MICROPHONES. Boom and hanging mikes are used in TV productions when it is desirable to keep the mike out of camera view. The hanging mike is extended from the ceiling and is stationary. The boom mike is usually extended from a mobile crane-like structure. Therefore, the mike can follow you as long as you do not move too fast or too suddenly. Both mikes have directional sound characteristics. They should always be kept in front of the sound source. If you move, you must be aware of the mike's location. The vertical distance between you and the mike will depend on the intensity of your voice.





Some pointers for using boom and hanging mikes are:

1. Project voice as though no mike were present.

2. Do not look up at the mike or in any way make the TV audience aware of the mike. However, you must at all times keep it in front of you.

3. Move slowly and with purpose so that the technician has time to change the position of the boom mike.

OTHER MICROPHONE TECHNIQUES.

ACOUSTICS. The acoustics of the speaking room are important. Some auditoriums, field houses, and churches create an "echo effect" when a public address system is used. A much slower speaking rate and frequent pauses are called for in this situation. Out door acoustical conditions are equally important. Since there are usually no walls to contain the sound, it can be carried away by wind. The rustling sound of leaves, nearby traffic, construction work and the hum of air conditioner motors are often in direct

COMPENSATE: make up for

competition with your voice. In order to *compensate* for noise interference, you must increase your intensity and decrease your rate.

SCRIPT. When reading from a script, it is best to use soft paper to avoid rustling or rattling sounds. The script should be double or triple spaced, neatly printed in ink or typed. Mark the script to indicate places for special emphasis.

When using a podium, unclip the pages, sliding completed pages to the right or left. You should avoid bobbing your head up and down as you read because this will cause uneven sound quality. Instead you should keep your face lifted toward the audience and simply raise and lower your eyes to look from script to audience.

When a stand mike is used with no podium, the script may be fastened into a paper binder and held in one hand to the side of the mike. The script should not cover the face, interfere with the mike or cause you to lower your head. The other hand is free to sign, gesture, or to use as a place marker.

SOUND LEVEL. It is difficult for a hearing impaired person to determine whether the microphone is on and whether the sound level is high enough. In a formal speaking situation, assume that the equipment is set up and functioning properly. An audio technician should be present and responsible for having the mike ready and for regulating the sound. Someone in the audience can be asked to signal you if you can not be heard. When warned that you are not being heard, you should check to see if you are standing close enough to the mike and try to increase your vocal intensity, without making these adjustments too obvious to the audience. Mikes will not help the speaker who mumbles or whispers.

INAUDIBLE: cannot be heard

When a technician or master of ceremonies is not available, you should gently tap the grill of the mike and have someone in the audience signal you that it is working properly. Never pound the mike or blow into it to test it. You may ask the audience to raise their hands when you become *inaudible.* If the mike is not functioning, check the cord connection to the PA system and the switches on the mike and the PA system.

CAUTIONS. There are two cautions in using the microphone. Both can be annoying to the public speaker. The first is feedback, a loud howl or whistle, that results from having the audio control dial on the amplifier set too high or from placing the mike too close to or in front of the loud speaker. The second caution is a "hot" mike, one that has a short in the wire or is not functioning properly. If a live mike is grasped when "hot", you may receive a slight shock. It's a good idea to test a mike for being "hot" before handling it by lightly tapping it with one finger.

RELAXATION. Finally, a few words should be said about relaxation. Most speakers freeze before a mike and consequently, do not produce the most effective sound. A relaxed feeling will loosen up the muscles of the throat, jaw, and tongue and will allow normal breathing. Relaxation can be achieved through practice. The more public speaking you do the more relaxed you will be. A few suggestions to help you on your way are:

1. Forget any fear you have about your voice and concentrate on making your receivers understand you.

2. Assume a confident manner even if you do not feel confident.

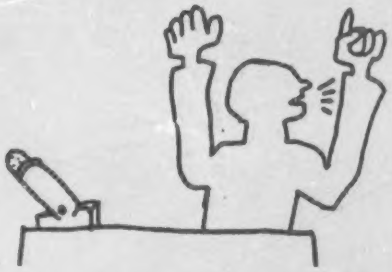
3. Know your material well.
4. Breathe as deeply and naturally as possible.
5. Remember many members of the audience have had a similar experience and are sympathetic to your situation.

CONCLUSION

Microphones fall into two general categories: mobile and stationary. Mobile microphones include lavalier, lapel, hand and boom mikes. Stationary microphones include stand, desk and hanging mikes. Each microphone also is classified according to its sound pick-up characteristics, either directional or omni-directional. Each type of mike has a correct position in relation to the speaker. In addition, each mike has a proper method of handling so your voice can be amplified at its best without the interference of unpleasant, *extraneous* noises.

EXTRANEOUS: unnecessary

One of the most common mistakes of both the hearing and the hearing impaired communicators is insufficient vocal intensity when speaking into a microphone. They expect the microphone to perform sound miracles, such as transforming a whisper into a loud, full sound or a mumble into a clear, distinct speech. A microphone can accomplish neither of these. Rather you should speak as though you were not using a microphone at all. You should try to project your voice to the back row of your audience. As hearing impaired speaker, you might be wise to have a hearing friend in the audience to signal you when your volume drops so you can adjust your body position and vocal intensity.



Other problems associated with "mike fright", the *syndrome* of inexperienced microphone users are:

SYNDROME: symptons

Pounding or blowing into the mike

Puzzling over where to adjust it

Moving too far away from it

Leaning too close to it

Playing with it

Blocking the face of the mike with the script

Bobbing head up and down

Hitting into it

Getting tangled up in the cord

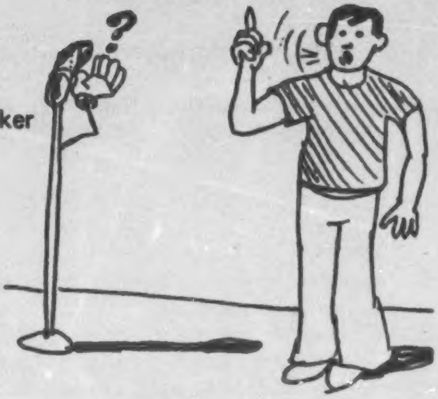
Pulling cord out of the electrical outlet

Pushing it into the face of another speaker

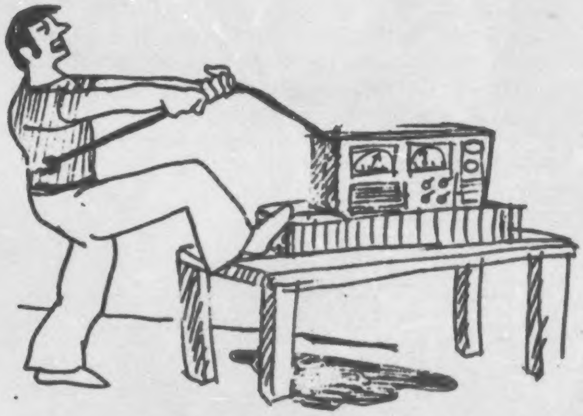
Dropping it on the floor or table

Swinging a hand mike wildly about

Coughing into it



The public speaker who avoids making these and other errors has "mike technique" which is part of the skill of an effective communicator.



SELF TEST

1. How are microphones classified?

2. For each type of microphone (stand, lavalier, desk, hand, boom, hanging) answer the following questions:

    a) Is it mobile or stationary?

    b) Is it directional or omni-directional?

    c) What is the proper position for picking up the sound of your voice?

    d) What is its primary use?

    e) What are some advantages in using it?

    f) What are some disadvantages?

3. What are some common errors in using microphones?
4. What are some suggested techniques for relaxing before speaking?
5. What are some acoustical problems that would make it difficult for the audience to hear you?
6. Explain several things a hearing impaired speaker can do to check if his mike is turned on.
7. What are some things you should remember about reading from a script?

ACTIVITIES

1. Practice adjusting and positioning the lavalier, desk, hand, stand, and boom mikes.
2. Practice the use of correct vocal intensity by using the microphones in different sized rooms.
3. Perform the following speaking tasks using various types of microphones: group discussion; panel; interviewing; and impromptu, extemporaneous, and manuscript delivery.
4. Practice speaking into a mike that is hooked up to an amplifier. Watch the intensity gauge on the amplifier as you talk. The guage needle should stay in the middle of the intensity range. If the needle moves only slightly, you are too soft. If it consistently hits into the red area of the gauge, you are too loud.
5. Practice master of ceremony functions of microphone adjustments for various speakers.
6. Practice a TV speech using a boom mike.
7. Get an evaluation from your instructor concerning which microphone is best for your particular voice.

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APPENDICES

A. Sample speech outlines

B. Sample speeches

166 C. Self test answers

Appendix A

Sample Informative Speech Outline

FAITH OR FARCE

Thomas Coughlin[1]

INTRODUCTION

I. Attention: Do you believe in supernatural occurrences, such as faith healing, miracles, and unexplained physical occurrences, such as the dividing of the Red Sea as explained in the Old Testament? In the past, I did; but after visiting Lourdes, France, last summer, I do not know whether I should believe in supernatural occurrences or not.

II. Specific Purpose and Preview of Main Points: This evening I would like to share with you the cause of my doubts by describing my experiences in Lourdes, France.

BODY

I. The reason for my belief in miracles.

A. In parochial school, the sisters taught me about miracles.

1. Fatima, Portugal, the Virgin appeared to three children.

a. The sun became enlarged as proof of the miracle.

2. In Lourdes, France, the Virgin appeared to Bernadette, a poor girl.

a. The Virgin ordered her to dig the ground.
b. Upon digging the girl discovered a natural spring.
c. A sick baby was healed by dipping the child in the spring.

3. Pictures, stories, and movies of Lourdes were shown to me.

a. I became very curious to visit Lourdes.
b. Visiting Lourdes became one of my childhood dreams.

B. My dream came into reality last summer when I visited France.

1. I took the overnight train from Paris to Lourdes.
2. I was very excited to see Lourdes.

---

[1] Mr. Coughlin was the recipient of the 1972 Alice M. Teegarden Public Speaking Award for this speech.

II. Description of Lourdes, France.

- A. Lourdes is located in Southeast France near the Spanish border, not too far from the Mediterranean Sea.
- B. The town is situated in the Pyrenees Mountains.
- C. It has a population of 15,000 people.
- D. The Grotto, a place of miracles, is composed of 60 acres.

III. My experiences in Lourdes.

- A. I arrived at the scene early in the morning via the train.
  - 1. From my train window I was shocked to see thousands of people streaming into Lourdes toward the Grotto.
  - 2. Surrounding the city I saw hundreds of hotels, restaurants, and merchant stalls.
    - a. Merchant stalls sold incredible things, such as
      - 1. Blinking Virgin Mary Statues.
      - 2. Tiny churches decorated with crazy lights.
      - 3. Plastic bottles in various sizes and shapes.
- B. I arrived at the Grotto, a place of miracles.
  - 1. I tried to reach the water tap to fill two small bottles I had promised my grandmother and my father.
    - a. Water taps (20 of them) were located on a low stone wall.
    - b. Water came from the spring that Bernadette discovered.
  - 2. The taps were almost impossible to reach.
  - 3. Finally, I reached a tap.
  - 4. But I had a hard time getting the water into the bottles.
    - a. The mouths of the bottles were too small.
    - b. Crowds of people kept bumping into me.
- C. Next I made my way toward the bath house.
  - 1. Nine stone bath tubs were filled with holy water for total immersion of the body.
  - 2. The same water was used for hundreds and hundreds of people per day.
    - a. Most of the people using the tubs have diseases.
    - b. Oddly enough these diseases are not contagious.
    - c. I decided, however, not to risk my health by going in the water.
- D. I read some reports of miracles at Lourdes.

1. 53 miracles occurred in 1864.

    a. Mr. LaPorte of Louisiana was injured with a smashed spine.

        1. He was injured in a train accident.
        2. Least movement produced vomiting.
        3. He lived as a vegetable for 20 months.
        4. He was slowly dying.
        5. His wife brought him to Lourdes.
        6. While unconscious he was immersed in the tub.
        7. He woke up and got out by himself after the second bathing.
        8. This was verified by 60 doctors at the scene.

2. Miracles have decreased during the past 3 decades.

    a. Ten miracles in 1930.
    b. Three miracles in 1950.
    c. One miracle in 1953.
    d. No miracles since 1953.

3. Father Lesbourdes, editor of Journaux de Lourdes, made the following comments:

    a. The decline of miracles is not important.
    b. What is more important is that there were some miracles.
    c. Even one miracle would be sufficient to prove the supernatural powers.

E. I saw so many crippled, deformed, and suffering people waiting to be immersed in the baths.

1. Hundreds of thousands of people crammed into such a small area.

2. I became disgusted at their silly behavior, such as
    a. Praying out loud.
    b. Kissing everything in sight.
    c. Kneeling in the paths of people.

3. I became disgusted with the crowds of tourists taking pictures and buying relics.

F. My disgust and disappointment made me decide to leave early.

1. I originally planned to stay until the evening to watch the world famous candle light procession.

2. I walked through the town to the station, bumping into many people.

3. The train station was quiet, desolate and barren, as barren as my feelings.

G. The 12:47 train took me away from Lourdes.

1. I saw a glimpse of Lourdes and her Grotto through the

train window.

   a. I saw nothing but people, crowds of them, and the merchant stalls.

   b. People were milling around, such a maddening crowd--a contrast to what I had seen in the movies, pictures in school days, a peaceful and quiet setting with beautiful backgrounds.

2. The train then entered the countryside.

   a. I saw the beauty of nature--woods, meadows, sun, sky, and creek.

   b. The true miracle of God, the creation of nature.

CONCLUSION

Has God become as disgusted and disappointed as I am with the behavior of the people who come to Lourdes? Has he decided not to grant any more miracles in order to teach us a lesson? I would not be surprised if it is true. In my way of thinking, the whole thing at Lourdes today is a FARCE!

Appendix A

Sample Informative Speech Outline

GONORRHEA

Pat Gaither

INTRODUCTION

I. Attention Step: A very serious problem threatens the health of millions of persons a year. The problem is especially serious among today's youth. It is a social problem that until recently was not discussed openly. Even now I imagine that most of us in this room do not fully understand the facts about venereal disease.

II. Specific Purpose:

Today I would like to inform you of these facts, in particular about gonorrhea.

III. Main Points:

1. The nature of the disease.
2. The seriousness of the problem
3. Treatment for Gonorrhea.

BODY

I. The nature of the disease.

A. Gonorrhea is not new.

1. *Encyclopedia Britannica* says that Gonorrhea has apparently existed since prehistoric times.
2. It was familiar to the Chinese more than 5,000 years ago.
3. It was known to the Ancient Arabs, Greeks, Hindus, and Romans.

B. Gonorrhea is known everywhere.

1. "Gonorrhea is present in all parts of the world" according to the *Encyclopedia Britannica.*

C. Gonorrhea is caused by a bacteria named gonococci passed from one person to another almost invariably through intercourse.

1. *Consumer Reports,* 1972, states that when the disease

producing germ spreads through the bloodstream to distant parts of the body, it can cause serious infection of the valves of the heart or acute destructive arthritis commonly of the wrist or the knee.

2. *Consumer Reports* also says that gonorrhea can cause females and males to be sterlized which means that she or he cannot give the reproductive cell.

II The seriousness of the problem.

A. In *Time,* it is said that "Over the past five centuries, there had been massive flare-ups (outbursts) of venereal disease--the worst of them during wartime.

1. "But the World War II epidemic was cut short by the 1945 discovery of the penicillin."

B. In the same magazine, it is reported that "In recent years, however, venereal disease has been making a comeback."

1. "In 1965, Dr. William J. Brown of the U.S. Center for Disease Control declared that an estimated 650,000 Americans under 20 were annually contracting (getting) either syphilis or gonorrhea."

2. *Consumer Reports* says that one out of every four cases of VD is found in a person 21 years old or younger.

a. Actually it's gonorrhea alone that accounts for the overall (total) rise in venereal disease.

b. Gonorrhea now affects more Americans each year than measles, tuberculosis, whooping cough, and two other diseases combined.

C. Jane E. Brody in *Reader's Digest* says that "gonorrhea is today the nation's second most common communicable disease after the common cold.

D. "Venereal disease occurs most frequently among those between the ages of 20 and 24, followed closely by adults 25 to 29 years old for syphilis and youngsters 15 to 19 years old for gonorrhea," reported Miss Brody.

1. "Statistically, a teen-ager gets VD every two minutes somewhere in America."

E. There are many reasons for the increase in gonorrhea.

1. Relaxed sexual morality.

2. Increased promiscuity, especially among youngsters.

a. Promiscuity means careless sexual behavior with more than one sexual partner.

3. Abandonment of the condom, which offers some protection against infection, in favor of the birth control pill.

4. Opposition of educational institutions teaching VD prevention in the schools.

III. Treatment of Gonorrhea.

A. Penicillin is the drug of choice for treatment.

1. "One injection, provided the dose is sufficiently large, is adequate to cure uncomplicated gonorrhea," *Encyclopedia Britannica* says.

2. However, *Consumer Reports* mentions that some forms of gonococcus have become resistant to penicillin.

B. Epidemiological, or preventive, control technique is the effective way of controlling VD.

1. Its job is to identify an infected person's sex partners and examine and treat them before they can transmit the disease to others.

2. Jan Brody says that, "By far the greatest deterrent (prevention) to the eradication (destruction) of venereal disease is the fact that few cases are reported to public health authorities."

CONCLUSION

Now before I come to a close, I hope you have a better understanding of gonorrhea: its cause, its seriousness, and its treatment. Penicillin and epidemiological examination are two methods of treating a person infected with gonorrhea. If left untreated, gonorrhea can lead a person to have one kind of serious infection, which may be the infection of the valves of the heart.

Appendix A

Sample Demonstration Speech Outline

HOW TO MOUNT AN INSECT

Shirley Manning

INTRODUCTION

I. (Attention Sentence) Have you ever had the experience of mounting an insect?I have been doing this since my senior year of high school. You may expect that it is easy to mount an insect but really it is delicate and quite difficult to mount it.

II. (Specific Purpose) I have some drawings, equipment and examples to show you how to mount an insect.

III. (Preview of Main Points of Body) Learning "How to mount an insect" consists of 4 parts:

    A. Insect mounting equipment
    B. Preparing to kill an insect
    C. Killing the insect
    D. Mounting the insect

BODY

I. Insect mounting equipment.

    A. Insect pins
        1. These are made especially for mounting the insects.
        2. They are black with golden heads.
        3. They are very thin.
        4. The length is 1½ inches.
    B. Small upside-down box.
        1. It should be at least 1½ inches deep.
        2. The purpose of this is to lay the dead insect on the "floor" (the bottom of the box) so that it would be easier to mount it.
    C. Regular sewing pins
        1. Thin pins are easier to pierce through the bottom of the box.

2. They are used to "hold" the legs, heads, abdomens, wings, and antennae.

D. Any poisonous fluid to kill the insect.

E. Cotton balls.

F. Cardboard.

G. Insect collection box.

1. It can be a cigar box - at least 1" deep.

2. It can be a store bought one, like one I have on the table.

II. Preparing to kill an insect.

A. Prepare the jar.

1. Cotton balls soaked in poisonous fluid are put into the jar.

2. Top the cotton balls with a round piece of cardboard to fit around the diameter of the jar.

3. The cardboard should be punched with many small holes to allow the poisonous vapor to pass through the holes.

4. Close the jar with the lid.

B. Have the insect and sewing pins, and the small box, upside-down, in your hand.

III. Killing an insect.

A. Put the insect in the jar.

B. Close the jar with the lid.

C. Wait till the insect stops moving and dies.

1. Don't leave it in the jar too long.

a. It would become too brittle and easy to break.

D. Remove it from the jar.

E. Lay it on the upside-down box.

F. Fold its legs in front.

G. Fold its wings backward.

IV. Mounting the insect.

A. Pin the insect with the special insect pin.

1. It should be on the thorax.

    2. It could be on the abdomen, depending on the species.

B. The insect should be on the box.

C. The pin head should be about ½" from the body of the insect.

D. Stretch out the folded legs to the natural position.

    1. "Hold" the legs with the sewing pins by using the crossing position.

    2. Don't pin the legs as it would make holes in the legs.

E. If it has the kind of wings like fly, butterfly, bee etc. use the pins to move and "hold" the wings in natural position.

F. After you are satisfied with the leg and wing position, leave it alone for a few days to "set" the position of the body.

    1. It will become hard and brittle.

    2. You have to be careful with it as it is very easy to break, especially the legs.

G. After it gets "set" and the legs become stiff, remove the sewing pins.

H. It is ready to move the insect (now mounted) to the collection box.

CONCLUSION

It takes some experiences, challenges, time, and patience but it is worth all the effort for me because many of my friends are amazed and interested when they see my collection box. It is thrilling when you find an unusual bug. And when you mount it and display it for your friends, you can expect to receive many different reactions from them.

Appendix A

Sample Demonstration Speech Outline

HOW TO COLLECT AUTOGRAPHS

Ann Silver

INTRODUCTION

I. Attention Step: My mother said something ten years ago, "Better start a hobby now and you'll never regret it..." It was something I didn't like at first, as if I were forced to do it for her sake. Today I thank my mother for getting me starting my collection.

II. Specific Purpose: To demonstrate how to collect autographs.

III. Preview of Main Points:

  1) The start of my collection

  2) Methods of collecting autographs

  3) Experiences and incidents

  4) List of autographs

BODY

I. The start of my collection.

  A. First autograph -- Lawrence Welk.

    1. How I got it.

    2. My friends' reactions to Welk's signature.

  B. Second autograph -- Bob Hope.

    1. The excitement of collecting it.

    2. My decision to continue collecting.

II. Methods of collecting autographs.

  A. In person.

    1. Know in advance when and how a celebrity comes into town by checking.

      a. Local newspapers (entertainment section, front page).

      b. TV, radio.

c. Friends who have knowledge or sufficient information.

B. By mail.

1. Write a short, neat, nice letter.

a. Good enough to appeal.

b. Different writing approaches.

2. Include a page from autograph book and paste a picture (from newspapers or magazines).

3. Include a stamped, self-addressed envelope.

a. More convenient and easy on the celebrity.

b. Write in red "Personal" on bottom-left corner of envelope.

C. Buying or trading.

1. Advertisements in newspapers, magazines.

2. Stores or shops that sell them or trade them.

III. Experiences and incidents.

A. Memorable moments.

1. John F. Kennedy (U.S. President).

a. Had a talk with JFK and my mother.

b. Appeared in newspapers

c. Received a letter from JFK 2 weeks later thanking for the opportunity of meeting us there.

2. Carl Sandburg (Poet).

a. Exchanged my short poem for his autograph.

3. Gen. Nguyen Kao Ky (Vice-Pres. of South Viet Nam).

a. Ran into him at Dulles Airport when I brought a student who was leaving for Europe.

(1) Ky was leaving after his brief stay following Ike's funeral here.

b. Surrounded by TV cameras and photographers.

c. Appeared on TV.

(1) My relatives in D.C., Philadelphia and New York saw me.

B. Embarrassing moments.

1. Jean Claude Killy (French superstar in skiing).
    a. Met him at Ski Show at Sheraton Hotel.
    b. Had him sign his name on my drawing portrait of Killy.
    c. Thought he was going to keep it.
    d. Grabbed it back.
2. Joe Namath (Pro Football star).
    a. Made a bet with a student in the cafeteria that it'd be impossible to get Namath's autograph.
    b. Met Namath in Fort Lauderdale during Christmas Holidays when he practiced for the Super Bowl game.
    c. Came back and showed what I got.
        (1) Made everyone sink their heads.

IV. List of autographs.

A. To name a few:

1. Pearl S. Buck.
2. Jeanne Dixon.
3. Harry Belafonte.
4. Sammy Davis Jr.
5. Maurice Chevalier.
6. 5 U.S. Presidents (Truman, Eisenhower, Johnson, JFK, Nixon).
7. The Three Stooges.
8. Rowan and Martin.
9. Tiny Tim.
10. Alice Roosevelt Longworth (daughter of Pres. Ted Roosevelt).
11. 3 Kennedy Brothers (JFK, RFK and Ted).

CONCLUSION

Collecting autographs is a very rich and rewarding experience, for it gives me a chance to get to meet people in all walks of life. It takes time and effort, yes, but it's a very challenging one!

Materials

(1) Autograph book.
(2) Letter and Envelope (for "how to write")
(3) Newspaper story of JFK, my mother and myself.
(4) Portrait signed by Jean-Claude Killy.
(5) Advertisements about selling or trading autographs.
(6) Newspaper page showing a celebrity's appearance in town.

APPENDIX B

BIOGRAPHIES OF SPEAKERS

JACK RANDLE GANNON

Jack Randle Gannon, Director of Alumni and Public Relations at Gallaudet College, is known for his way with words both written and spoken. Since Mr. Gannon has been associated with journalism throughout most of his educational and professional years, it is natural that one of his main concerns in his present position is improving communication on the campus, in the community and among deaf people across the United States. To this end, his office prints a weekly newsletter, *On The Green,* for faculty and staff; *Gallaudet Alumni Newsletter;* and a quarterly magazine, *Gallaudet Today*. He has also completed writing and editing *The Gallaudet Almanac,* a compilation of historical facts about deaf people.

Spoken communication is also important to Mr. Gannon. Not only has he given numerous speeches to student and alumni groups, but he also has served as the first president of the Kendall Green Toastmasters International Club. Deaf since the age of eight, he delivers his speeches in the simultaneous method, for he usually speaks to a heterogeneous audience of deaf, hard of hearing and hearing.

"Two Men and a Journey," A biography speech, was presented at the Gallaudet-Clerc Day Banquet on December 10, 1973 in Danville, Kentucky. The second speech, "To Reach The Unreachable Star," was delivered to the graduating class of 1973 at the Indiana School for the Deaf, Indianapolis. The final speech, "The Most Important Person in the World." was presented at the second bicentenial Jr. NAD conventional luncheon April 17, 1970. While in the last speech he does have a serious message to communicate, notice that at the beginning he is largely concerned with entertaining his audience. Consequently, the introduction is longer than in his previous speeches.

MERVIN GARRETSON

Mervin Garretson, totally deaf from spinal meningitis at the age of five, has been an educator of the deaf for all of his professional life. Presently, Dr. Garretson is principal of the Model Secondary School for the Deaf, Kendall Green, Washington, D.C. Besides his past teaching positions and present administrative duties, Dr. Garretson has served as Past Executive Director, Council of Organizations Serving the Deaf, has served on the President's committee of Employment of the Handicapped and has been a board member of the World Federation of the Deaf. Because of his outstanding service to and education of the deaf, in 1974 Gallaudet College awarded him an honorary Doctor's of Law degree.

During the course of his work and professional activities, he has been an active public speaker confronting all types of audiences. When Dr. Garretson speaks to a hearing audience, he signs his speech from the stage but has an interpreter seated in the front row with a microphone interpreting his message orally.

The speech "How Do I Tell Johnny I Care?" was presented before the Parents Association of Nova Scota at Halifax, October 1, 1971. In this speech he urges parents to accept their deaf child for the unique and worthwhile individual he is. The second speech, "A Philosophy of Total Communication," was presented in Berkeley, California, in 1972. In this speech he discussed the kind of communication skills deaf persons should be allowed to develop.

THOMAS A. MAYES

Dr. Thomas A. Mayes is presently the Dean of the Center for Continuing Education, Gallaudet College. He came to Gallaudet in 1972 from San Fernando Valley State College, Northridge, California, where he served as Coordinator, College Services for the Deaf.

Upon completion of his Bachelor of Arts degree Dr. Mayes worked for several years as a copy desk writer for the Chicago Sun-Times, 1944-1946. From this position he continued in journalism as a promotional writer for the University of Chicago Press, as a staff writer for the Mott Program, Flint, Michigan, and finally as Director of Publications for the Mott Program.

A deaf person himself, Dr. Mayes feels that skill in communication is vital to the future success of deaf persons. Because of this belief, the Center for Continuing Education has sponsored workshops in public speaking as well as individual speech therapy to the deaf adult community.

The following address, "The Further Education of the Deaf Adult" was presented at the Fourth International Conference on Deafness in Tel Aviv, Israel, March 1973. In his speech Dr. Mayes explains how continuing education can meet the needs of the deaf adult.

EDWARD CLIFTON MERRILL, JR.

Edward Clifton Merrill, Jr. is the fourth President of Gallaudet College. Before coming to Gallaudet Dr. Merrill taught in several colleges and universities; he also served as Associate Dean of Graduate Studies, University of Rochester; and as Dean of the College of Education, University of Tennessee. Since his arrival at Gallaudet, Dr. Merrill has played a major role in encouraging the development of innovative educational programs for the deaf. He has also been largely responsible for the wide spread acceptance of the simultaneous method of communication in the education of the deaf. In recognition of his contributions to the deaf, Gallaudet College awarded him an honorary Doctor's of Law degree in 1969.

A hearing person himself, Dr. Merrill always uses the simultaneous method when speaking before a deaf audience. "Challenges of the 70's" was presented to the Western Deaf Youth Citizenship Workshop at the Washington State School for the Deaf, Vancouver, Washington, April 8, 1971.

BARBARA POLLARD

Barbara Pollard is a junior at Gallaudet College, majoring in psychology/social work. Before coming to Gallaudet she worked for University Research Corporation, a firm devoted to research in the human services. There she met people in the fields of psychology, psychiatry, and social work who influenced her choice of a major and her decision to come to Gallaudet.

Although she had known no other deaf person before coming to Gallaudet, she quickly learned sign language and communicates fluently in the simultaneous method. Her interest in improving her communication skill lead her to elect several public speaking courses at Gallaudet. In the spring of 1974, she entered the Alice M. Teegarden Public Speaking Contest and became one of four finalists for her speech "What is Impeachment?"

APPENDIX B

SAMPLE INFORMATIVE SPEECHES

TWO MEN AND A JOURNEY

Jack R. Gannon

More than 167 years ago two men -- a Frenchman and an American -- left a small French port in a ship named "The Mary Augusta" and set sail for America. They were making a trip that would hopefully open up a new world for some unfortunate people.

I speak not of Columbus nor other seafaring explorers but of our friends and benefactors--Thomas Hopkins Gallaudet and Laurent Clerc. The world they hoped to open was a world of minds, a world of silence, a world where a handicap separated a man from his fellowmen and made people subjects of charity when they need not be. I am speaking, of course, of deaf people.

Who were these men? What prompted their interest in deaf people? What dreams did they share? How are they remembered? How have they influenced us?

Who were these men?

Thomas Hopkins Gallaudet was a man of small stature, frail health, and poor eyesight. He had a brilliant mind and was the youngest in his graduation class at Yale. He was a man of great vision. While a student at Andover Theological Seminary where he studied for the ministry, he became acquainted with a young neighborhood girl who was deaf. Touched by her plight he became interested in education of the deaf and was shocked to learn that there were no schools for the deaf in America. This eventually led to his trip to Europe where he met Laurent Clerc.

When Laurent Clerc was one year old, the high chair in which he was sitting near the fireplace one day toppled and fell into the fire. As a result of this accident the right side of his face was badly burned and permanently scarred. Further, he suffered a loss of his hearing and sense of smell. He entered the Royal Institution for the Deaf and Dumb in Paris at the age of 12. Upon completion of the course of study he was appointed assistant instructor. He was in charge of the highest class in the school at the time of Gallaudet's visit. Clerc was a sharp, intelligent man with a fierce desire to learn. Being deaf himself he understood the problems of deafnesses and the challenges it provided. He served as a perfect model for young deaf children and to those people who had doubts about the ability of deaf people to benefit from an education.

What dreams did they share?

Both were very religious and compassionate men with a deep concern for deaf children and a dedication to a purpose. They shared a dream of a free school for deaf children in America. They knew that, given a good education, deaf people could lead independent and productive lives.

Due to head winds and frequent calms the trip across the Atlantic Ocean lasted 52 days. This prompted Clerc to write in his diary: "time hung heavy upon us." But Gallaudet and Clerc put the time to good use. Clerc studied English which he was quick to grasp and Gallaudet studied sign language. Together they revised some of the French signs to use with English. They made plans for their new school and for fund-raising trips they would make to raise money for it.

Together they built America's first free public school for the deaf which still exists in West Hartford. They trained teachers of the deaf (Kentucky's John Jacobs was one) and assisted with the founding of other schools. They began a professional relationship between deaf and hearing people which exists to this very day.

How are these men remembered?

Today we have a school and a college which bears Gallaudet's name. A building on this campus is named after him. Gallaudet's name is also enscribed on the rotunda of the Capitol building in Washington. But more important than this gold lettering in marble, his name is enscribed in the hearts of thousands and thousands of deaf people.

Clerc is also remembered. A new building at Gallaudet College will be dedicated in his memory this spring. There is a memorial to him in Hartford. The Kentucky School has a building named in his honor. The Gallaudet College Alumni Association has a fund in his name. Income from this fund is used to promote the advancement of all deaf people.

How have these men influenced us?

Approximately twenty-five schools for the deaf in this country were founded by deaf persons. Four schools in Africa have been founded by the first deaf black graduate of Gallaudet College. More than 43 books have been written by deaf writers. Twenty-three deaf scholars have earned their doctoral degrees and the GCAA has invested $37,500 in fourteen others who are studying for their doctorates. One is a medical student.

Today we have deaf people in charge of important government agencies. There is a growing number of deaf administrators in schools for the deaf. Deaf people are making important contributions in the fields of science and arts, rehabilitation, mental health and other areas. In addition to Gallaudet College we have the Model Secondary School for the Deaf, the National Technical Institute for the Deaf, four regional vocational programs, the National Theatre of the Deaf, Captioned Films for the Deaf and other important programs. America is taking an active role in the World Federation of the Deaf. This is how Clerc and Gallaudet have influenced us.

In 1816 two men -- Gallaudet and Clerc -- set out from a small port for a distant shore on a journey full of hope and dreams. That journey continues today only now, it is no longer a dream, it is reality.

APPENDIX B

"TO REACH THE UNREACHABLE STAR"

Jack R. Gannon

Members of the Class of 1973, Mr. Lamb, distinguished guests, parents, teachers, houseparents and friends.

Thank you for this opportunity to speak with you today on one of the significant days of your lives. I cherish this honor and privilege.

It has been a "few" years since I sat where you are sitting today, with my crew cut, white buck shoes and narrow tie, and with my Mom and Dad in the audience. I have travelled many miles since the day I received my high school diploma. I have met many, many wonderful people and things along the way. In thinking back over those years which separate you and me, I have searched long and hard to identify those things which have left the most impact on my life. I have searched for something which I could share with you which might help make your coming journey through life a pleasant and meaningful one.

I know it is customary for commencement speakers to offer advice. I would like to, instead, issue some challenges because I know your class is a very outgoing, outspoken one with strong leadership and one that continually thrives on challenge. That's why I have titled this address, "To Reach the Unreachable Star," which is a line from a song from the musical, "The Man of La Mancha." Nanette Fabray sang it at our commencement last year. I also know that you, as individuals, are members of the best generation this world has ever produced. You are smarter. You argue more forcefully and intelligently. You stand taller, run faster, jump higher. You eat better and you are healthier. You have done more homework and are better prepared educationally than any other generation. You also have more problems and, consequently, are faced with a greater challenge. But overcoming challenges is what life is all about! Success or failure of life today depends more on mental attitude than mental capacity--by how you think in the process of meeting the challenges.

When John F. Kennedy was sworn in as the 35th President of our country, he said, "Let the word go forth from this time and place, to friends and foe alike, that the torch has been passed to a new generation..." Today, members of the Class of 1973, the torch is being passed to you and your generation. It is the torch of leadership. The torch of responsibility. The torch of hope. I challenge you to take it and join forces with my generation and others to help us make this a better world for all deaf people--together, we can make it happen!

1. I challenge you to establish lifelong goals. To dedicate yourself to a worthwhile purpose. To dare to choose goals which may now appear as unreachable as the stars and to doggedly pursue them for all that you are worth because I know that you have what it takes to reach them.

2. I challenge you to reach for that unreachable star of greater understanding and compassion for your fellowman. To learn to respect the rights and opinions of others. It has been said that the greater the man, the more compassion he has for his fellowmen and his world. It is also true that the person who does not respect others does not really respect himself.

3. I challenge you to preserve the quality and flexibility you now possess in your thinking and make it a hallmark in your life so you can better face our confusing and changing world.

4. I challenge you to take advantage of all the opportunities that are yours and develop your capabilities to the fullest. If you do not plan to continue your schooling, then I challenge you to make use of that vast warehouse of knowledge found in books. To finish school does not mean you stop learning--read and keep yourself informed about what is going on in our world.

5. Last month George Allen, coach of the Washington Redskin, spoke at Gallaudet. He told about his experiences in coaching and said that to be a winner, you have to give 110%--not just 100%. I challenge you to take that extra step--to give that difficult extra ten percent, to do that little bit more that will make all the difference in whatever you do.

6. I challenge you to reach out and expand the development of your sense of humor and get some fun out of this world. Humor is a very important ingredient in our daily lives.

7. And, finally, I challenge you never to be afraid to fail. The only person who fails is he who ceases to try. You may learn more from a failure than from several successes; what is important is how you use this experience in the future. People do not plan to fail. They simply fail to plan.

I would like to close by telling you a brief story about a wonderful deaf leader. His name is Dr. David Peikoff. He is a graduate of Gallaudet College.

In 1961 the alumni of Gallaudet College wanted to give the College a gift on its 100th anniversary to express their appreciation to their alma mater. They decided to raise one million dollars. Dr. Peikoff was chosen as the chairman of this drive as he had been very successful in fund-raising before and, among other achievements, had raised $50,000 for scholarships for deaf students in Canada. Naturally, some people thought one million dollars was impossible; but not Dr. Peikoff. He, as the saying goes, "turned a deaf ear" and went to work. He travelled over 50,000 miles and talked to thousands of people everywhere. When the drive was over in 1967, Gallaudet College was over one million dollars richer. But the money is only part of the story. The people contacted also learned something about Gallaudet College and deaf people in general. And think of how the money is being used today. Part of this money was earmarked for a fellowship fund to assist deaf persons in their doctoral programs. Over $37,000 has gone for this purpose to 18 outstanding deaf scholars and more will benefit in the coming years. So you can see how Dr. Peikoff's efforts and his determination to reach an unreachable star benefits all deaf people, not just those directly connected with Gallaudet College.

You will note that I have said nothing about deafness being a handicap. An excuse, perhaps, but not a handicap. I have met and known too many successful deaf individuals to ever believe that. And that is the reason I challenge you on your graduation to devote your life to reaching those unreachable stars.

Good luck and God bless you.

APPENDIX B

THE MOST IMPORTANT PERSON IN THE WORLD

Jack R. Gannon

Good afternoon leaders of tomorrow and friends.

I don't like to give speeches. When I give a speech I get nervous. When I get nervous I can't eat. When I don't eat I get very, very hungry. And I have few "Pearls of Wisdom" to share which will make other people any smarter. So you see, when I give a speech I not only starve but I also feel bad--I really suffer. Now I forget why I agreed to talk in the first place.

You will notice that this luncheon is sponsored by five Greek organizations. I am a member of one. Each is a fine group. They help to develop fine men and women and they help us build a better Gallaudet College. I suspect I know why they asked me to talk. I am famous for speaking "Greek"--in other words, people never understand what I am talking about. If you don't understand me, don't feel bad. Half the time I don't understand myself!

I was asked if I was a member of the older generation. I am over 30. Keep that a secret! I said, "no." The person said I was. I told him that I couldn't be and that I had given up my crew cut and had grown sideburns. But he said, "You are wrong. Your ties are old-fashioned." That bothered me so much that I asked my wife to go downtown and buy me a mod tie. I told her to buy a tie that would make me the mod-est of all. Would you like to see the tie my wife bought?

When I was asked to talk to you I wondered what I should talk about. I could talk about sports, but the girls might get mad at me. I could talk about cooking but all I know how to make is a peanut butter sandwich. I could talk about myself, but I am afraid that would put everyone to sleep.

I could tell you some jokes like the one about the two Indians who went to war. One Indian's name was Running Water and the other Indian's name was Falling Rock. You know, sometimes the Indians have funny names. Well, after the war, Running Water came home but they could not find Falling Rock. They looked and looked for him, but no Falling Rock. That is the reason you see signs when you drive in the mountains. The signs say: "Watch for Falling Rock."

But I better not tell too many jokes. My former coach and teacher, Mr. Paul Baldridge, is here and I might embarrass him. People will begin to wonder what he taught me.

Or I could tell you an old story about a rich farmer who had everything. He had a nice family. His wife was a good cook. He owned a big farm and had many farm animals. He was comfortable but he was not satisfied because he had heard that somewhere there was a diamond mine. He wanted to find that diamond mine and become very, very rich. So he sold his farm, put his family with friends and went to search for that diamond mine. He searched all over the world until he was tired and broke. He could not find it so he came home and learned that the man who had brought his farm had found diamonds on it. There is a lesson here. Look in your own back yard before searching for riches elsewhere.

But that's still not what I want to talk about. What I want to do is talk about the most important person in this room. His name is You. When you go home I want you to get a mirror and take a little time to study that person in the mirror. The person you see in the mirror may not be the most beautiful person in the world or the best athlete or the smartest. Maybe you will think the nose is a little too big--or too small. It doesn't matter, either, if the eyes are brown, blue or...say, purple. What is important is that you realize that the person you are looking at is the most important person in the world because that person is you.

You know that you are "stuck" in the person that you are. You cannot get out of you. You cannot change your body or "model" like your mom and dad change cars every few years. But all of us can learn a lesson from the Volkswagen people. They advertise: "Why should we change our model when we can improve what we have got?"

Improvement and you go together. You are the Jr. NAD. You are our future leaders. Tomorrow you will be standing here talking to other young people. I feel comfortable knowing that such a fine bunch of people as you will be around to "run the show" when my friends and I are old.

But are you satisfied? Are you ready? Have you learned all that you can? Have you made use of all the opportunities that have been given to you? Are you satisfied with what you are? Ask yourself these questions when you look in that mirror. Ask yourself how you can improve and how you can help others to improve, too.

Now I remember why I wanted to talk to you. I couldn't decline the honor of talking to the most important people in the world.

In closing I would like to share with you a short poem called "You."

You

Not what you own,

But what you give.

Not what you learn,

But how you live.

Not how you talk,

But what you do.

Make up the person

Known as you.

(Author unknown)

Thank you and good luck.

APPENDIX B

HOW DO I TELL JOHNNY I CARE?

Mervin D. Garretson

Nearly two years ago a group of parents in suburban Maryland asked me to discuss with them the meaning of hearing impairment;, to share with them such thoughts as have developed across these years of profound deafness. The topic they gave me was "The Art of Being Deaf." Because I believe that telling Johnny you care requires an earnest effort to understand his communication handicap I want to pass on these same thoughts tonight.

It would be presumptuous for me to think I could discuss your Johnny solely on the basis of my own experience with the disability. However, I believe it may be possible to know something about this from an additional perspective, that of more than 25 years of personal involvement with deaf children and adults of all ages, sizes, and shapes. I have been teacher, confidante, principal, and professor and during all this time it has been my privilege to know and work with thousands of deaf people in all parts of the world. From these contacts has developed a sort of composite picture of what I may construe as the happily adjusted deaf individual. I freely admit at this point that a number of thoughts, opinions, and prejudices have gathered in my mind about this life of ours. I realize that what I believe does not necessarily make it right.

Whenever approached for advice by a parent of a deaf child, or a group of parents, invariably I ask myself, To be or not to be -- honest? What can I do or say to you to make you understand? For many the inclination is to dodge the issue, like Hamlet, To sleep, perchance to dream and by a sleep to say we end--the heartache and the thousand natural shocks. I do want to caution against seeking extensions or projections from only one person's experience with deafness. There must be at least half a million profoundly deaf people in Canada and the States and each one probably has made a different sort of adjustment. To be sure some very broad generalizations may be possible.

To begin with let me tell you that loss of hearing is not great calamity. Most deaf people find life interesting, vibrant, challenging. Once in a while one gets into a rather uncomfortable situation as when he goes into a drug store and asks for a package of Chesterfield cigarettes and is given a bottle of cough syrup. That's one reason I switched to Salems -- that I can pronounce! That may also explain why some of us quit smoking! I can still recall my early days when Mother would send me to the corner grocery store for 10 pounds of potatoes and I learned to expect anything from a slab of bacon to the Empire State Building! And being stopped on the street by passing tourists asking for directions -- why do they always pick a deaf person for their questions? We try a variety of responses: 1) Point to your ear and say "I cannot hear", "I'm deaf" or a reasonable facsimile thereof. 2) Take out a pad and pencil and ask them to write down their question. (Unfortunately, sometimes they can't write, and at other times they ask if you can read.) 3) Just say: "I don't know" -- but the most interesting approach is Number 4, say: "Go down 4 blocks, turn right and continue all the way to the first traffic light, then up two more blocks, then turn left and go on for 6 more blocks." I don't know where that gets them but they do see a little bit of the city in the process.

Life is a state of mind. It is a parent's own adjustment to deafness which makes the problem great or small, not the child himself. He is perfectly capable, believe me. Let us explore the basis for a mother's fears. Just where is your boy's life going to be different? We have several deaf people here with us tonight. Have you visited their homes? Do they drive cars? Watch TV? Laugh? Dance? Sing--maybe, but out of tune! More and more deaf people have telephones which they use through their hearing children or with a special teletypewriter attachment. I repeat, where are they so different? Silence may characterize their homes and their form of communication; there is an absence of sound in their lives-- but that is different to you, not to them. They have adjusted, more or less like people get used to things like mini-skirts, sideburns, and turtleneck sweaters.

Parents frequently suggest that I consider such questions as "Who has helped you into the life you have today?" "What can parents do to help their deaf child? " "What can you say to us who need to understand?"

Throughout our lives, not just of deaf people but all of us, we receive help, advice, love, and guidance from many quarters -- from teachers, parents, friends, neighbors ... it all adds up. However, I might say that in my own case and certainly with many other deaf adults during their early years it was, if you will, the absence of help. When a parent has confidence that things will work out all right, this sense of security becomes a part of the deaf child. He does not need much more than that. My parents had 11 other children to think about on our Wyoming ranch and in retrospect I think I'm rather fortunate they didn't have time to fret about my deafness. That was the greatest gift they gave me: acceptance of me as I was and as one of the children. Your Johnny is simply a human being who cannot hear. Certainly you will be concerned about the well-being of your deaf child, about his education, his progress, his school and all of that but in the same manner that you would be for any normal child, no more and not much less.

Most deaf people occupy two worlds -- your world and their world. Because lipreading is such a difficult art and such an exhausting strain on the eyes and the mind, frequently they seek relief in a relaxed form of talk with those who are familiar with sign language, deaf or hearing. As your child matures into young manhood or womanhood and occasionally seeks companionship among those with similar communication problems he will go to club, social, and athletic affairs with the deaf.

Don't ever begin to feel sorry for him or yourselves. I cannot emphasize too strongly that the world of the deaf is not a sad, lonely place. It is no bleak, foreboding ghetto, no cul-de-sac shunted off from the world of the hearing. Sometimes I think they know a hell of a lot more about living, the true meaning of a carefree existence, than some of you with your nerve-shattering conflicts in the world of sound. Shouting kids, banging doors, sonic booms, radios and TV sets turned on high represent phenomena which have my wife climbing the walls while I am blissfully buried in a book.

Human nature has a wonderful way of compensating. As they say, hope springs eternal ... and if you will just get acquainted with Johnny, learn to communicate with him and let him know about the big, exciting world waiting around the corner, things should work out all right. To be sure, he will need adult deaf models to develop his self-concept and his self-image. He needs to know that his parents number among their friends some deaf people and that they have gone to the trouble of learning to communicate with them. After all when he grows up he'll be a deaf adult himself and hopefully will number hearing people like you among his friends.

To be sure, life is not all roses, but neither is it for you, for the man next door, for the governor, the mayor, the alcoholic, the cripple, the blind, the millions of mentally sick, the soldier facing death in Vietnam, for anyone. View your child's disability against the backdrop of the universe, extend your parameters of consideration, learn to accept him for the unique person which he is. Don't continue harping about his speech -- he may think you care more for what he can do than for what he is. Concern yourselves with the immeasurably more vital element of communication, of mind meeting mind, mood to mood, heart to heart, and the whole joy of self-expression. That's what his deafness is all about, not the lines on the audiogram or the elements of speech pathology. Tell Johnny you care by giving him the inalienable right to be himself, to communicate in all of the various avenues available. Show him you will meet him on his own ground as well as yours.

I believe we are entering a new area of understanding of the problems arising from deafness. For far too long the field was dominated by pseudo-experts. Perhaps a story will illustrate what was happening.

Deep in the Cumberland Mountains of Kentucky a band of counterfeiters were doing a thriving business on moonshine and illegal money. One night the moonshine got the best of them and they printed a run of 15-dollar bills. The leader was angrily blasting out his men about this unnecessary waste of time and paper and the need to burn them up and start a new batch. One of the men spoke up, "Just a moment, chief, let me try to palm it off in some of the country stores in the mountains." Receiving permission, he took the 15-dollar bills and went off into the hills. At the first small general store he came to, complete with pot-bellied stove, was a young hillbilly girl tending counter. Sauntering up to her he casually asked if she'd change a 15-dollar bill for him. With a "shore can do" and a sweet smile she took the bill and gave him his change. The elated counterfeiter hurried out of the store only to find that the lady had given him a 6-dollar bill and 2 three-dollar bills.

We have had our share of bogus people working with the deaf. As they have fed the deaf children and their parents counterfeit slush, they have received equally bogus returns. Like the hillbilly, the deaf child knows when he's on the receiving end of a "bill of goods" and he knows when someone is sincere and understands his business. This has been particularly characteristic of some professionals operating in this rather esoteric field of hearing impairment. Their actual contacts with the bread-and-butter facts of deafness are practically nil, and their book-learning is of the most vicarious sort, so invariably they receive a rude shock when the test-tubes they are playing with get off the laboratory shelf and grow up to haunt them in the form of real-life people. All too often these dedicated scientists forget that within Johnny's walls of skin and struts of bone beats a very human heart. We have a great number of do-gooders in the hearing-impaired field. That is quite all right as far as that goes, and certainly a most desirable thing. Our problems begin with those who keep wanting to do things for the deaf instead of with them once they have sprouted wings and are ready to fly. Many of our experts on deafness are like the experts on music and painting -- they can talk about it but they can't sing or paint. To gain a comprehensive picture and to understand the full reality of the disability , parents need to go to the deaf people themselves. They are the ones who know the essence of the life your child may lead. Only then will you get the complete story and the sense of relief that should come.

In substance this is my brief message this evening. To accept a child and a person for what he is and to avoid trying to make him into a pale imitation of something else. Tell Johnny you care by shaking off whatever feelings you may have of fear, of gloom and doom, and so dare to dream the impossible dream, to reach the unreachable star. The measure of confidence you develop in the future surely will grow into your child.

APPENDIX B

A PHILOSOPHY OF TOTAL COMMUNICATION

Mervin D. Garretson

The last decade in the area of deafness, in education and in rehabilitation, may well be characterized as a tumult of sign. At least a dozen new books have been published on sign language, along with hundreds of articles, and an increasing number of talks and panels have been held across the nation -- all on the concept of total communication and the linguistic implications of sign. Day by day we are witness to a toppling of linguistic-based ethnocentric walls about deaf people and how they communicate. Awareness is developing to the fact that existence and essence may not necessarily mean the same thing. That is, the neat-looking paper ideals and the controlled classroom environment of the young hearing-impaired child project little if any indication of the actual realities of deafness in our day-to-day world. Heightened interest has come from interdisciplinary study and research in sign language phenomena from such fields as linguistics, psychology, psychiatry, philosophy, and sociology. All of this tends to confirm at long last the possibly not well-articulated experiences of deaf people about gut-level cultural and communication phenomena only partially understood by educators of the deaf and the general public for the last 150 years.

Perhaps the following story might suggest an analogy to what was happening prior to the total communication revolution. An elderly man in a large eastern metropolis became seriously ill and was rushed to a hospital where the diagnosis was quite bleak. It was felt that the old guy should be with relatives or close friends during what well might be his final days of life. It developed that he had no known living relatives and could give only one name -- that of a boyhood friend, but he did not know his present whereabouts. The hospital staff decided to initiate a search for this unknown gentleman, practically combing the entire country. In time the man was located, flown to the city, and rushed to the hospital where he discovered his old friend under an oxygen tent. He hurried to his bedside to greet the dying man. The sick man tried to talk but words would not come. He waved feebly for a pencil and paper which were quickly given to him. Writing laboriously, he passed away with the paper still clutched in his hand. After the doctor had pronounced him dead, they pried the paper from his hand. He had scrawled: "Please get your foot off my oxygen hose."

So maybe this is the message deaf people everywhere have been trying to give: "Please get your foot off *our* oxygen hose", the lifeblood of most deaf people being total communication and especially the manual component. This points to the importance of greater action and greater involvement in affairs relating to deafness, and here is where all of us, may play a leading role. There is a need for deaf persons to maintain a concerted and effective voice in their own affairs.

We still face the continuing necessity of educating hearing people about many of the subtle realities of deafness. Not hearing, it is difficult for them to understand unless we make the effort. We cannot do this by sticking our heads ostrich-like in the sand; we need to go out and interact with parent groups, organizations involved in hearing and speech, and all other interested people. We need to share especially with parents the real facts about hearing impairment so that they will have a more comprehensive, more factual, and more positive picture of their child's tomorrow. Each state association of the deaf should have a parent section. Another approach to action at the state level would be the formation of a statewide council of various groups and organizations with some connection to deafness. Each club, association, school, religious group, or other organization could name two representatives to the council which might meet at least twice a year to discuss common concerns, and for information sharing. Membership in the council would also include the Division of Vocational Rehabilitation, speech and hearing clinics, Frat divisions, mental health groups and others from special education and such ancilliary organizations. Such state councils have come into being in Massachusetts, Connecticut, Oklahoma, and a number of other states.

In order to discuss total communication, or multiple communication, as viewed by some of us at the Model Secondary School for the Deaf, it becomes necessary to look at the process and concept of communication itself. Communication is what make the wheels of life go round; it makes life worth living, in fact, communication could well constitute 99 percent of the meaning of life itself. It encompasses that magic something without which nothing would exist or carry much meaning.

Communication should not be confused as a synonym for language, although language certainly will be one of the vehicles for effective communication. And even more specifically, language should not be considered synonymous with English which is merely a subset of the universal set, language. Possibly the best word-equivalent for communication would be the term participation. One does not communicate to. One communicates with. The frequently used explication or paradigm so often used to describe communication may be misleading. Traditionally the communication concept has been presented as a diagram representing a sender encoding a message, which is sent across a communication channel to a receiver, who decodes the message. If the channel is correctly selected and functions effectively, then the message is communicated. This represents a linear, one way process which certainly cannot or does not actually define communication since it fails to illustrate the two-way element of participation so basic to the concept.

I hope it has become apparent that communication may be both verbal and nonverbal, and in fact, necessarily must be both. In a recent study reported in *Psychology Today,* four psychologists discussed some of the results of their work, noting that effective communication, according to their research, comes out 93 percent non-verbal and only 7 percent verbal. By nonverbal communication they were referring to the full range of nonverbal cues, such as tone of voice, expression of face, gestures, movement, stance, and so forth. Should these cues be absent, what is left is empty verbalism which completely fails to communicate. A paragraph in Thomas Hardy's *Return of the Native* suggests such an example of totally nonverbal communication. Two men are walking along a road together in silence. They are in communication by this simple fact, because one of them could walk more slowly or more quickly than the other and break the togetherness. The fact that they remain walking side by side represents a form of tacit communication.

So in sum, total communication needs to be viewed as a gestalt or integrated pattern of multiple use of all communication forms, the precise interrelationship to be determined by the nature of the subject and the persons involved in the communication process.

At the Model Secondary School for the Deaf we are quickly learning that effective communication may well be the core of a successful school program -- communication between teacher and student, teacher and teacher, student and student, teacher and administrator, student and administrator, administrator and administrator. This means that total communication must be school-wide and must involve administrators, program coordinators, teaching and curriculum personnel, resident and personal counselors, business office staff, librarians or resource center personnel, educational technologists and media staff, research people, speech therapists and audiologists, school nurses, teacher aides, secretaries, and clerk-typists, practically every single person on the staff. At MSSD teacher representatives attend all meetings of the administrative staff and students serve on key faculty committees. It is not unusual to observe secretarial staff members at meetings of the faculty or school-wide staff meetings. Program coordinators and the teaching faculty are involved in job interviewing and their input carries significant weight in the selection of new personnel. Classes in sign language are offered to members of the staff at different levels three hours a day five days a week, and the English Department has offered students a course in sign language history. The MSSD communications or speech department has a staff member who is totally deaf. Employed as a communications specialist, she works with students in sign language and other communication methods along with the speech therapists and audiologists. For students individual and group work is offered in the various tools of total communication, speech, lipreading, sign language, simultaneous public speaking, cued speech, auditory training, TV techniques. As is the policy at Gallaudet College, MSSD secretaries are also eligible for a 15 percent increase in pay as they develop proficiency as interpreters.

When the Model Secondary School for the Deaf began its first year in 1970 it was with the understanding that all forms of communication methodology would be a part of the total program. Consequently the school program was launched without any oral-manual hangups. This either-or philosophy has been the least of our problems and has enabled us to focus directly on the educational program itself, along with avenues for refinement of communication skills, expressive and receptive, involving both manual and speech modalities.

It is becoming apparent that not all people in the hearing impaired field agree on the meaning of total communication. Probably that was inevitable. All specialists in general and educators in particular rarely agree on definitions, terminology, methodology, professional jargon, or approaches to anything from modern math to effective systems of teaching reading. Margaret Kent of the Maryland School for the Deaf defines total communication as "the right of every deaf child to learn to use all forms of communication so that he may have full opportunity to develop language at the earliest possible age." She notes the need for a reliable receptive-expressive symbol system in the preschool years between the ages of one and five. She further defines total communication as the full spectrum of language modes -- child-devised gestures (or esoteric signs), formal sign language, speech, speech-reading, fingerspelling, reading, writing, and the development of hearing through amplification. Some total communication advocates view the term simply as a new handle for the old simultaneous method -- meaning the simultaneous use of speech and manual communication -- both modalities synchronized. Others may conceive of the term as referring to a bag of communication skills which are to be used selectively, as required by each individual situation and the individual communicators participating in the process.

At a more subjective level, as a deaf person myself, I tend to become extremely impatient with such rigid educational thinking as: "We must use the oral method only", "We must use sign language only", "We must utilize fingerspelling only", "We must communicate by cued speech only", "We must always use manual English", "We must always speak and sign simultaneously", and on ad infinitum for all of the communication restrictions, particularly those requiring a strictly unisensory approach. Human intercourse that is regulated by "must" or "rule" cannot be communication. All of these are artificial mechanisms or vehicles in themselves. One does not tell people how to communicate. Hearing children at home and at school are not required to communicate only in such and such method. Across these sad depressing years, why have our educators "taken it out" on the deaf child who more than anyone else so desperately needs every communication modality he can use. We can accept concepts like the Berlitz method of learning a new foreign language by total immersion because the learner understands this to be an "ad hoc" thing-- for a short period of time in a very specific situation and for a very specific goal. We can also accept going into French class and being told that the teacher and the class will use French only during the foreign language period.

This is understood to be one hour out of 24, and does not pretend to be communication. It is quite all right for me to take half an hour of speech daily to improve my skills in this modality, but this should never be confused with a mandatory requirement that this must go on all day in and out of school -- one must not confuse learning a skill with living a life.

To me, communication is an intensely human phenomenon -- an intensely personal experience. Some things in life are sacrosanct, inviolate -- and I consider the right of a little deaf child to communicate in his own way one of these. Since 1880 when a small group of pseudo-experts in education of the deaf convened at an International Congress in Milan, Italy, and reached some arbitrary, a priori, and unresearched decisions about the supremacy of the oral-only communication syndrome, educators have mistakenly attempted to legislate, enforce, or otherwise make rules about modes of communication. One does not tell a living human being how he must breathe except when being examined by a doctor, or when submerged under water.

I believe every one of us here and everywhere else in the world needs to have this inalienable right to communicate in the mode or modes most comfortable to him, most expressive of his innermost thoughts, personal opinions and reactions, and most clear and unambiguous to his receptive mechanism, visual or auditory and this, I think, is what we mean by total communication.

APPENDIX B

THE FURTHER EDUCATION OF THE DEAF ADULT

Thomas A. Mayes

We are a wishful society. Habitually, and almost by nature, we are impatient, critical, and demanding. We are forever looking beyond the hill to where the grass is always greener. We say to ourselves many times during our lives:

I wish I could learn a foreign language!

I wish I had finished high school!

I wish I could play tennis (or golf, or bridge, or dance)

as well as he can!

I wish I had money to finish college, then I would qualify

for a promotion.

I wish I had a million dollars (or marks, or pounds, or

rubles, or yen)

These expressions may be a comfortable way to avoid exertion but they are not likely to produce feelings of satisfaction without some commitment of time and effort to go along with the desire. And this all leads up to the topic of my talk -- Continuing Education, a growing field of opportunity which provides as many answers as there are desires. It holds bright promises for people who want to realize their hopes, wishes, and dreams. Continuing education, which is rather old as an art but new as a profession, is taking hold all over the world.

In the United States alone over 25,000,000 adults each year participate in some learning activity geared to make them better citizens, workers, parents. The Open University of London, which makes it possible for people to increase their knowledge, skills, and professional potential without setting foot in a classroom, is becoming a focal point of world-wide interest. Other nations, too, have noteworthy programs. Continuing Education -- or call it adult education or life-long learning -- has an interesting history, different by degree in breadth and depth perhaps in each of the many nations in which it thrives. In America, for example, over a hundred years ago there began a movement to bring new thought and knowledge to the hundreds of small towns and cities set far apart. It was called the Lyceum movement, named after the park in Athens in which Aristotle set up his school. At that time, America did not have many colleges and universities, libraries, telephones, and television, and only the wealthy enjoyed the experience of going to college. The Lyceum brought knowledgeable persons to the rural communities to tell the people about new trends in farming, home management, business, government, social thought, and culture. Because the Lyceums were so popular, the public schools in America soon began to open their doors to whole families in the evenings for meetings, classes, discussions, concerts, and other worthwhile activities. This form of education soon became and is today one of our largest growth industries.

Although continuing education reaches many people, the need for it is even greater now than ever before. I would like to dramatize this point with two items which, I think, illustrate very clearly the rapid pace of human progress and our need to be attuned to the changes in the world.

Let us look back on the last 50,000 years on earth. If we use 62 years as an average lifetime and divide 50,000 by 62, we have 800 lifetimes. Now, for the first 650 of these lifetimes man lived in caves, which means that only during the last 150 lifetimes man was not primitive. Only during the last 70 lifetimes have we been able to communicate effectively from one lifetime to another and have been able to make a historical record. Only during the last six lifetimes have we been able to keep time with precision -- invention of the clock. Only during the last two lifetimes have we had the electric motor. Almost all the material goods we use now were developed in this present life time. Just think of the accelerated pace at which humanity is now moving and of the changes which occur in our society within the span of just one generation!

Here is another set of data which further dramatizes civilization's progress particularly as it relates to human learning.

From the time of the birth of Christ to the year 1790, our body of knowledge -- the accumulated understanding of man's life and his world -- doubled. This body of knowledge doubled again between 1790 and 1900. It doubled again between 1900 and 1950. And again between 1950 and 1960.

This explosion of human knowledge has placed on each of us a need to keep abreast of social, political, scientific, and economic changes just to be able to survive in the onrush of society in which we find ourselves inadvertently swept along. To put it crudely, we have come to realize that education, like fish, does not stay fresh very long.

There are other supporting considerations for life-long learning. Because of the way life is organized for many of us in the USA, we have much more time of our own than we did even a few years ago. Although much of it has been soaked up by watching TV or waiting for the car in front of us on a busy street to get out of the way, it is still potentially there to be committed to one project or another. Hours of work grow shorter. The working man now averages 40 hours a week on the job, considerably less than his predecessors. Housewives spend less time cooking than their mothers did. They don't even cook many of our foods these days -- they just take them out of the freezer and melt them. That's just an example.

Another consideration is our longer lifespan, which is now several years longer than it was only a few generations ago. People retire at a younger age. How can these important retirement years best be spent?

People who are deaf have educational needs not greatly different from the general population, needs which are usually not met by training gained during regular schooling during their youth.

For example, let us take a rather typical deaf adult and examine his life experiences. We will call him George. He lives in New York and has been deaf since early childhood. He was educated in one of the many state residential schools and when he finished at age 19 he got a job as an apprentice printer with a large newspaper. After a few years he became a journeyman, a regular and rather well paid linotype operator. George worked at his machine for over 15 years. One day he was promoted to foreman.

In his new job, George no longer worked with machines but with people, and he found that people could not be handled like machines. He found that he had much to learn about working with people and he began to wish that he had the kind of training that would help him to become a good foreman. After a few rough years, he was doing a respectable job in manipulating people to do the work he wanted them to do.

Last year, George retired. He found he no longer had anyone to manipulate except his wife, his children, and grandchildren -- and they couldn't stand it -- and he began to wish...

I wanted to tell this story because it tells of at least two crisis points in a man's life when he needed more education than he had gained during his youth. When he became a foreman he needed to learn to work with people; when he retired he had to learn new ways to spend his time constructively.

This story may have a "Made in America" label, but I am sure that deaf adults all over our world face problems not greatly different, and there are many more problems which demonstrate a need for educational opportunities which may spell the difference between poverty and wealth, despair and happiness, and sickness and health.

During this past year my college inaugurated a program of continuing education with a long-range goal of helping to establish learning programs for deaf adults in communities throughout my country. For over a hundred years educators working with the deaf have concentrated their efforts on the education of children and youth. They have developed excellent elementary and secondary schools, wonderful programs which have done much to bring the deaf out of the darkness of neglect and into the mainstream of society. The very fact that deaf people today can demonstrate a degree of social and cultural mobility undreamed of during the Middle Ages, is testimony to the success of our present educational system which serves them.

Now, while continuing education programs are widespread, why cannot deaf adults use what is already available? The deaf adult cannot readily participate in many existing adult education offerings for the same reason that the deaf child cannot use the services provided the hearing child in the public school. His communicative handicap pursues him relentlessly. Without special provision being made for bridging the communications gap, presenting the deaf adult with the opportunity to enroll in most adult programs is like offering shoes to the man who has no feet.

There are obvious other reasons why many deaf persons are unwilling to attend continuing education programs. It may not be possible for them to underwrite the cost of a personal interpreter. In addition, of course, they may have been disillusioned with the rigity of formal classroom teaching.

Counteracting these problems is the thrust of our work at the Gallaudet College Center for Continuing Education. We are experimentally developing a program which we hope will demonstrate that the catalytic functions of coordination and the provision of "enabling" services can adapt existing programs in our cities and states to the majority of post-secondary education needs of deaf people. Our nation's capitol city, Washington, D.C., is serving as the demonstration area for this experiment.

The "guinea pigs" in our experiment are 3,000 deaf men and women in the Washington area, out of a total area population of roughly one and a half million. These 3,000 people include a cross section of both well-educated and under-educated people, and perhaps a larger percentage of the well-educated than can be found in most cities in America because many graduates of Gallaudet College have remained in Washington to work in government agencies and at the College and in pre-college programs. Among the better paid occupations which attract deaf people in Washington are teaching, printing, computer programming and other mathematics and science-related occupations, administrative and management positions in federal offices and in the offices of several national organizations serving the deaf which are headquartered in the area. Washington is not, however, without its unemployed or unskilled workers. Also among this population are housewives and a reasonably large number of retired people. The population makeup is ideal for an experiment in continuing education reaching through a spectrum of needs, abilities, and ages.

Of over 50 classes in which deaf people are enrolled this Spring, only five are exclusively for deaf adults. In all the rest the deaf are integrated with hearing people. A total of 38 interpreters are employed. Our program evaluations indicate that the integration of deaf adults with the hearing is workable and successful in the majority of courses.

The interest is lively; almost daily we receive requests for more classes, courses, activities and programs.

We have learned some basic principles which make continuing education successful. For example, we have learned that adult learners demand flexible, practical, relevant, and realistic classes and courses. They want to move away from old traditional teaching habits, and to participate in activities which make possible learning by doing and by independent study. They want multimedia programmed packages and exciting creative teaching. They are serious students who want to realize an improvement in themselves and their self worth. A program which meets these needs will be successful.

While I have explained our program in some detail, I do not want to suggest that what we are doing, or trying to do in Washington and in America, will provide the universal anwers to all continuing education problems. It is but one step along the path we all tread to meet the needs of deaf men and women all over the world. We in Washington welcome a sharing of ideas and experiences with you and with people of all other nations. Education, after all, is a commodity on which there is no embargo, no export restrictions, and it's duty-free.

APPENDIX B

CHALLENGES OF THE 70's

Edward C. Merrill, Jr.

There is a story about a man from a small town who went to a very large city – New York City -- for the first time. He saw thousands of automobiles, many tall buildings, impressive stores and beautiful statues. He saw people, too. People were everywhere. Soon he noticed that the people were very serious-looking and were always rushing somewhere. In his small hometown, people always stopped, talked, visited, smiled and enjoyed themselves. So he wondered to himself, "Why are all these people so busy? Why are they so serious? Why are they rushing from place to place?" He did not know the answer to these questions. Anyway, he decided to get on a bus and see more of the city.

As he took money for the bus fare out of his pocket, he dropped a coin on the street. Can you guess what happened? Several people heard the sound of the coin hitting the street and saw the flash of money in the sunlight. He knew what was so important to these people. Money.

Now, let me ask you a question or two: What gets your attention now? What will make you stop and look in the near future? *What will be your challenges for the 70's?* I want to present three challenges that will come to you as individuals in our society.

The Challenges of Society: The first challenge of your society is for you *to create new frontiers.* The Old West is only a story now and the New West is here. It is you. And we can still have frontiers. We need many more developments in science, in art, in government, in human relations. Can you create a new frontier for America? I think that you can.

The second challenge of society is *to improve our environment.* We have suddenly realized that the earth is really a space ship. We must use its resources wisely so that we can continue to have a good life here. How long shall we permit good soil to wash away? Will we continue to pollute the air and water? Will we exhaust our forests? The answers to these questions are easy, but how to get the job done is different. Will you accept this challenge?

The third challenge is *to make democracy work better and better as a form of government.* No other government has meant so much to the individual as our government, but it is not perfect. It also must develop and change with the times. When our government protects the rights of minority groups and offers all people equal opportunity to work, it is meeting the needs of people, but that doesn't happen automatically. it happens because people want it to happen. In the near future, this will be your responsibility, too.

These are challenges of society to you. They are serious challenges and I hope that you will accept them.

Challenges for the Individual: The near future also presents challenges to you as an individual. Permit me to describe three of them.

I hope that you will accept the challenge of *understanding other people.* You must watch, wait, listen and think about other people. Even though we have a larger and larger population we seem to have, more strangers in our midst, more loneliness, and less time for each other. What can you do about this? How can we become as interested in other people as we are in ourselves?

Next, I hope that you will accept the challenge of *finding an important goal in life.* Where do you want to continue your education? Ten years from now, what do you want to be? Each day I work with fine deaf men and women who have done well in jobs that deaf people have never held before. They have shown the world that deaf people can get and use an education just as anyone else does. This is why I want to see many of you at Gallaudet College. When you set your goals for life, I hope that these goals will enable you to help other people.

Finally, I hope that you will accept the challenge of *working effectively within a group or organization.* Very few people work alone. Our society is made up of businesses, organizations, and agencies. Teamwork, planning, and sharing responsibilities are necessary for all groups to succeed. Your experience in the Junior NAD will help you to meet this challenge. I am impressed with the goals, planning, and organization of this conference.

These are a few of the challenges of the 70's as I see them. Our world, our society, our nation, our state, and our city will challenge us. We also face personal challenges of accepting other people, setting goals for ourselves, and working with our fellowman. This conference will help all of you face these challenges. Now I will close with a short story, but it tells us something important.

One time an old miner was coming back to his cabin after working hard all day. It was almost dark when he heard a voice. It said, "Old man, get off your mule, pick up some gravel, and go on your way. Tomorrow you will be both happy and sad." The tired old man got off the mule, picked up some gravel, and went on home.

In the morning, he remembered what the voice had said to him, but he thought that was very foolish. It must have been a dream. Then he decided to look in his pocket. That would settle the matter. When he took the gravel from his pocket, he saw that he had a handful of gold! Immediately, he was happy, elated. He had found what he had been searching for. But suddenly, he realized that he couldn't remember where he had found the gold, He was sad.

I hope that you will think about this story. Life is like that. You will have many opportunities for service and leadership. You can be happy for them and you will always wish for more.

Best wishes to each of you. Thank you for inviting me to this citizenship workshop.

APPENDIX B

WHAT IS IMPEACHMENT?

Barbara Pollard

Good evening.

Tonight I would like to talk about an issue that most all of us have been talking, discussing, debating, or even fighting about in recent months, and that, as you probably have already guessed, is impeachment of the President.

First, I'd like to ask how many of you really know what impeachment is? Are you sure? I think many of us are confused about the real meaning of impeachment because the sign we use for it is entirely wrong. Impeachment is not a simple process whereby the President is simply thrown out of office as your sign implies. So this is my sign for impeachment and you will understand why by the end of my speach.

To most Americans, impeachment seems to represent a mystery, something to be afraid of or alarmed about. But I think if people could understand why the founders of the Constitution included impeachment into our system of government, they could better understand the present impeachment proceedings and judge them more objectively.

When I ask people if they believe President Nixon should be impeached they say "yes, because I want him out of office." But what alot of people don't seem to realize is that the President can be impeached and still remain in office, as in the case of President Andrew Johnson in 1868.

So tonight I would like to explain what impeachment *really* is and why the founders put it into the Constitution.

According to Article I, Section 4 of the Constitution, Congress has the power to remove from office "The President, Vice President, and all civil officers of the United States for treason, bribery, and other high crimes and misdemeanors." Although Andrew Johnson was impeached more than a century ago, the process is still much the same today.

First, the House Judiciary Committee, which is now headed by N.J. Democrat Peter Rodino, must investigate and gather evidence against the President. If a majority of its members believe there is enough evidence, they will submit a bill of impeachment to the full House. Mr. Rodino said this stage of the process should be completed within a month but other sources predict it will take much longer.

Next, if the Committee recommends impeachment, Rodino will manage the general debate on the floor of the entire House. A simple majority vote is all that is needed for the bill to pass in the House. If the bill fails to get a majority vote, it dies. But if it gets the majority vote, it is then passed on to the Senate, which then acts as a court and tries the President.

Once the bill is in the Senate, all Senators become the jury and the President is then called to the trial. But by law, he doesn't have to come, and most experts believe he will send his lawyers instead.

By the way, do you understand now my sign for impeachment? This sign is taken from the sign for "trial" because that's what impeachment really is.

A two-thirds majority vote is needed in the Senate to convict the President. If the verdict is guilty, the President is then removed from office. But if the verdict is innocent, he remains. In 1868 President Johnson escaped conviction by only one vote in the Senate. If new evidence is later found, the trial can be opened again.

Why did the founders include impeachment in the Constitution? Our government is already protected by the system of checks and balances where the three branches of government, the Executive, Legislative, and Judiciary, check on the business of each other. The reason is that they feared excessive power in the hands of one man. Remember, they had just thrown off the powers of King George III and remembered their terrible experiences with the mother country. And so, they adopted impeachment as their only defense against one-man rule. Even today, many people have the mistaken belief that the major duty of Congress is to make laws, but this is not so. The founders believed that Congress' major duty was to investigate and criticize the Executive and they believe also, that impeachment meant justice and law, not tragedy.

In the next few months, impeachment will be a topic of hot debate for citizens and Congressmen alike. The American people need to understand that impeachment is not the same as a conviction and does not automatically throw the President out of office. To impeach means to bring an indictment or accusation against the President, and then follow it by a fair trial.

Impeachment may or may not happen. But if it does, I hope that you all understand now how it works and are more capable of fairly and critically judging the procedures of justice during this historical event.

APPENDIX C

ANSWERS TO SELF TESTS

Answers To Self Tests

The answers to self test questions are handled in the following ways:

1) The question is answered directly.

2) The page number is given where the answer can be found

3) No specific answer is given but is left to the judgment of the individual student.

Chapter One: Public Speaking and the Deaf Communicator

I. e, a, b, c, d, e, b, b, d, e, c.

II. Synonyms

   A. sender, communicator, lecturer

   B. receiver

   C. receive

   D. send, deliver, transmit

   E. say, speak

   F. delivery

III. Fill in the Blank

   A. Italics

   B. Bold faced type

   C. Aid you in understanding concepts and in teaching you vocabulary.

   D. Introduction, conclusion.

Chapter Two: The Communication Process

1. k, f, d, e, h, b, i, j, c.

2.

3.

4.

5. p. 11.
6. p. 12
7. p. 12
8. p. 13

9. For a hearing audience that knows sign language; a heterogeneous audience of deaf, hard of hearing and hearing; for an interpreter who is orally translating your message.

Chapter Three: Informative Speaking

1. To increase understanding and knowledge by giving receivers new ideas; by clearing up misunderstanding; by interesting the receivers in something they know very little.
2.
3. An informative speech should be easy to understand; it should be concrete; it should build interest in and appreciation for your topic.
4. pp. 22-23.
5. descriptions, reports, explanations, instructions
6. pp. 24-27.

Chapter Four: Topic Selection

1. Speaker, audience, occasion
2. p. 36.
3.
4.
5. p. 37.
6. p. 36.
7. Eulogy
8. After dinner speech
9. p. 38.
10. p. 39

Chapter Five: Speech Purpose

1. The main goal of the speech, based on the kind of audience response the speaker wants.

2. To inform, to persuade, to actuate, to entertain.
3. To increase the knowledge or understanding
4. To change ideas, beliefs, or opinions
5. To cause action
6. To cause enjoyment or laughter.
7. A statement which explains exactly, what the audience will learn from the speech.
8. p. 45.
9. p. 46.

Chapter Six: Organizing and Outlining the Body of the Speech.

1. Introduction, body, conclusion
2. p. 52.
3. Time, space, topics, cause-effect, problem-solution.
4. pp. 48-51.
5. An outline is the skeleton or frame of your speech. It shows only the most important ideas you will discuss and how the ideas are related to each other.
6. pp. 52-53.
7. Example 1 – E
   Example 2 – B
   Example 3 – B
8. Example 1 – III, Rule number 2, p. 53.
   Example 2 – II, Rule number 5, p. 54.
   Example 3 – A. 1., Rule number 1, p. 53.
   Example 4 – C, Rule number 9, p. 55.

Chapter Seven: Introducing and Concluding the Speech

1. Gets the attention of the audience; secures good will and respect for the speaker; prepares the audience for what the speaker will discuss.
2. 10%
3. Attention step, specific purpose, clarification (optional); preview of main points.
4. pp. 61-64.
5. pp. 62-63.

6. Focuses attention on the specific purpose of the speech; leaves the audience in the proper mood; gives a feeling of completeness or finality.

7. 5 %

8. That's all; the end; thank you.

9. pp. 66-67.

Chapter Eight: Using Verbal Supporting Materials in your Speech.

1. Types of information the sender uses in his speech to help explain and clarify his ideas for his audience's understanding.

2. pp. 69-70.

3. A paragraph or unit of "talk" to make an idea more understandable;" to define ideas, to describe persons, places, things; to emphasize the importance of something.

4. A detailed example of an idea, statement, or plan.

5. pp. 72-74.

6. A brief example that doesn't describe in detail like an illustration.

7. p. 74.

8. p. 75.

9. A collection of numerical facts.

10. pp. 75-76.

11. pp. 76-77.

12. pp. 77-78.

13. Quoting word for word or paraphrasing the opinions and ideas of an expert.

14.

15. p. 79

16. To compare means to point out similarities between two or more objects, places, people, groups, or ideas. To contrast means to point out differences. An analogy compares two or more things that are unlike but that have similar characteristics.

17.

18. p. 83.

Chapter Nine: Visual Supporting Materials

1. Visual aids help to explain and clarify ideas visually. They are a

visual form of supporting material for a speech.

2. pp. 86-88.
3. Large, colorful, simple, purposeful, neat.
4. pp. 90-92.
5. p. 92

Chapter Ten: Finding Supporting Materials.

1. Personal experience, thought and observation, reading, interviewing.
2. Card catalogue under the subject.
3. *Reader's Guide To Periodical Literature* under the heading "Crime"
4. pp. 98-99.
5. The most current or up-to-date information
6. Encyclopedia, biography references
7. *World Almanac*
8. *Who's Who in America*, biographies, newspaper and magazine articles.
9. p. 100.
10. Vertical File Index
11. Literary references like *Bartlett's Familiar Quotations.*
12. p. 101
13. pp. 101-102.
14. p. 102.
15. p. 103.
16. pp. 103-104.

Chapter Eleven: Taking Notes

1. A method of recording research information such as supporting materials.
2. p. 108.
3. Use quotation marks
4. Substituting your own words for the words in the articles from which you are quoting.

5. 3 dots

6. Use brackets [ ]

7. pp. 110-111.

8. In order to know from which reference the information has been taken.

9. pp. 111-112.

Chapter Twelve: Posture and Breath Control

1. Posture gives the audience a clue as to your personality and mood.

2. p. 114.

3. p. 115.

4. Too high a pitch or too low a pitch; unintelligible speech; sounding out of breath; uneven or jerky speaking and signing rhythm.

5. pp. 115-117

6. p. 118

Chapter Thirteen: Styles of Manual Communication

1. Fingerspelling, Signed English, Ameslan

2. p. 122.

3. p. 122.

4. Words should be fingerspelled in time with their pronunciation on the lips.

5. To the side of the head and horizontally in line with the mouth.

6. Sign language that follows all the grammatical rules and structures of English.

   p. 123.

7. p. 123.

8. Louie Fant. American Sign Language. The deaf community.

9. Position and direction, vocabulary and idiomatic expressions

10.

11. p. 126

12

Chapter Fourteen: Effective Use of Simultaneous Communication.

1. Both English and Ameslan have their own structure and grammar. it would be like speaking two foreign languages at the same time.
2. Because you are only translating into signs what you are saying.
3. p. 134.
4. pp. 134-135.
5. p. 135.
6. The speed or tempo at which you communicate your ideas.
7. p. 135.
8. p. 136.
9. pp. 136-137.
10. Force or strength of speech and signs.
11. Vocal intensity depends on breath control, physical energy and hearing. Manual intensity depends on size of the sign, amount of physical energy to sign or spell, the type of facial expression.
12. p. 137.
13. pp. 137-138.
14. The quality of your voice and signs is what makes your communication sound and look different from that of another person.
15. pp. 138-139.
16. p. 139.
17. Pitch is the frequency of vibration of the vocal folds. Pitch is used to describe how high or low the tone of the voice sounds to a hearing receiver.
18. The length, thickness and tension of the vocal folds.
19. p. 140.
20. Shift and inflection.
21. A visual feedback device.

Chapter Fifteen: Microphone Technique.

1. By their type: mobile and stationary By the way they pick up sound: directional and omni-directional
2. pp. 157-161.

3. pp. 163-164.

4. pp. 162-163.

5. pp. 161-162.

6.. Gently tap on the grill of the mike and have a hearing person in the audience signal you that it is on.

7. p. 162.